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SRI APPAYYA DIKSHITA

by

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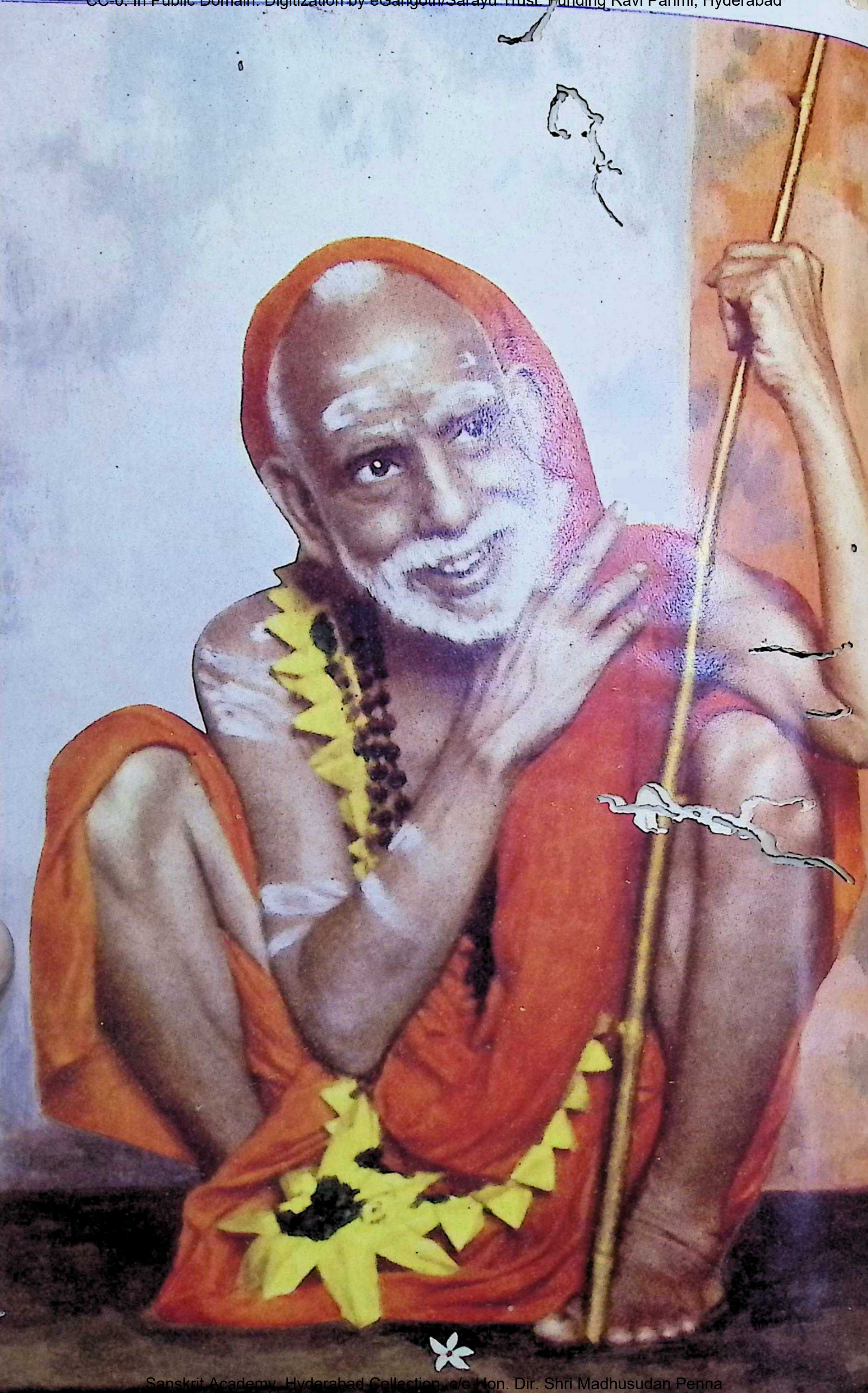

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Dedication by the author

समर्पणम्

This book is respectfully dedicated to

HIS HOLINESS JAGADGURU SRI CHANDRASEKARENDRA SARASWATHY SWAMI SRI SANKARACHARYA
OF
SRI KANCHI KAMAKOTI PITHAM

By whose Grace
I am what I am

भक्तिः, ज्ञानं च नीतिः सकलभुवनविज्ञानभूमा विवेकः
प्रज्ञा विद्या य एते शुभगुणविभवाः ऐहिकाऽमुष्मिका मे ।
प्राप्ताः श्री कामकोटीमठविमलगुरोः यस्य पादार्चनान्मे
तस्य श्रीपादयुग्मे भवतु कृतिरियं पूजनापुष्पमाला ।।

N. Ramesan
24. 9. 72

Hyderabad
24-9-1972

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FOREWORD

We discern a triple stream flowing to make a confluence " Triveni " of Hindu religious life and thought from time immemorial. The first is represented by great Grahasthas—householders—from the Saptha Rishis downwards. Sita Devi in the Sundara Kanda of the Ramayana refers to connubial perfection of the Sage Vashishta and his pathni Arundathi. Fulfilling his various duties to the family and the community, the householder forms the back-bone of our civilization. He supports the Brahmachari and Sanyasi alike. In the Upanishads we find Sage Yagnavalkya preaching and practising Thiaga—living in the world without being worldly. He and his illustrious disciple, King Janaka, demonstrated that there was no permanence or lasting happiness in mere worldly possessions and achievements.

The second stream is represented by philosophers and saints gradually retiring from the householder's ashram and finally becoming sanyasins. To this category belonged many Rishis and Emperors, so well described by immortal Kalidasa in his Raghuvamsa.

In the third stream we find Sages who renounced the world even as Brahmacharis. From Suka Brahmam downwards to the great Sankaracharya, Sadasiva Brahmendra and Sri Ramana Maharshi of recent times, we have illustrious examples of such saints and sages. To-day in our midst are living the respected Jagad Gurus Sankaracharyas of Sri Sringeri Sarada and Kanchi Kamakoti Peetams.

Sri Appayya Dikshita belongs to the first category. In his case also we find renunciation of worldly possessions. He used the gold and other items of property given to him by his patrons for religious and educational objects. He had around him more than 500 scholars and disciples. He maintained them and distributed his wealth to the needy and the poor while providing also for his children and the family. The author has done well to compare and contrast the lives of Adi Sankara and Sri Appayya Dikshita.

Sri Appayya Dikshita was born in the second decade of the sixteenth century in Adayapalam, a hamlet in present day North Arcot district, near Chetpat. His father Brahmasri Rangaraja Dikshitar, was a great scholar well-known in South India. Sri Appayya was named Vinayakasubrahmanyam. It is common to find the grandsons named after the grandfather, particularly in the northern districts of Tamil Nadu. Dr. Pattabhi Sitaramayya in his book " Feathers and Stones " refers to the succession of the names of Ramaswami and Pattabhiraman

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for many generations in our family. It is also common in these areas to confer pet names on children much to the confusion of biographers and historians. This was mainly due to the respect the community showed to the distinguished ancestor whose name the grandchild bore. This was how Vinayakasubrahmanyam was called Appayya and his brother Achan. Names like these as also Appukutti, Ayya Dikshitar occurred often in the Vamsavali—genealogical tree of the Dikshitar family.

We find in some treatises doubts expressed with regard to the exact date of birth of Sri Appayya Dikshita. Excepting the reference to his authorship in Dikshita's poetical and philosophical works, one does not get much biographical data about him. This is a common feature in India's ancient and long history. The fundamental Hindu belief is that all manifestations on earth are impermanent and the universal spirit which was in all things moving and unmoving, alone mattered. This approach is well brought out in the Bhagavad Gita, where the Lord says that "all is Brahmam—the offering in Yagna, the offerer, the fire and the ghee are all Brahmam which alone is reached by those evolved souls whose thoughts are fixed in Brahmam—

ब्रह्मार्पणं ब्रह्म हवि :
ब्रह्मकर्म समाधिना ।।

It is not surprising that until recently there have been very few western style biographies of our great leaders, saints and sages. One never reads the name of the sculptor or the artist concerned in any of the ancient temples of India.

The century to which Sri Appayya Dikshita belonged was a peak one for human achievements. Shakespeare, his contemporary, was writing his plays in England and there was renaissance in Europe. In South India there was comparative peace. The raids of Malik Kafur and other marauders were things of the past. The Vijayanagar kingdom and principalities of Vellore, Karvetnagar and Chittoor were responsible for an efflorescence of Hindu thought and culture. The fanaticism of Saivite and Vaishnavite creeds which made even the great Ramanuja flee to Mysore no doubt continued, but with less violence than before. It had evolved into debates and dissertations and religious leaders sought to convert the rulers to their way of thinking and belief. The rulers were great patrons of art and sculpture and sought the company of savants and philosophers and bestowed wealth and honours on them.

Sri Appayya and his brother Achan were brilliant even as boys. Sri Appayya's learning was prodigious. He was not only learned in the Vedas but became a master of Vedanta and the Sastras at an young age. If one has to classify him in the galaxy of philosophers and writers of

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Bharata Varsha, he may perhaps be called a great Advaitin. His treatises like "*Sivarka mani dipika*" in this field are masterpieces. He was, however, truly catholic in his outlook and studies. It is remarkable that his writings on Vishishtadvaita and Dvaita philosophies are great works which have been prescribed as classical texts by the followers of those creeds. He, however, proclaims more than once that Eswara, Mahavishnu, Devi are all one. While facing the deities at Chidambaram, he sings "on the one side is Paramatma as Lakshmi and her husband and on the other as Uma and Eswara—

However, like Sri Madhusudana Saraswathi who saw the Brahmam in Sri Krishna the boy, with the flute, he owns up to an inborn bias in favour of the blue-throated Eswara with his crescent moon on his head and Uma by his side, in spite of his being aware that all the manifestations of Paramatma are one. In his Nyaya Rakshamani which is a commentary mainly on the Brahma Sutras, we find him striking a path of his own. The Appayya Dikshitar Granthavali has brought out this rare work with the blessings of His Holiness Sri Sankaracharya Swami of Kanchi Kamakoti Pitam. Even a mere catalogue of 104 of his works is bewildering for the immensity of the canvas employed by him for expressing his thoughts and his philosophy.

Sri Appayya Dikshita anticipated the present psychic mental and sub-conscious experiments, 400 years ago. He drank the juice of a powerful herbal drug — datura — and asked his disciples to write down whatever came from him when he was in the deep state of intoxication and out of his normal mind. What they have written down is astounding reading. It is a lucid stotra "*Atmarpana Stuti*" praise of Eswara, his Ishta Devata.

He was a Siddha and a great Yogi. One of his yogic experiments was as unique as it was thrilling. In the later years of his life, he was subject to attacks of colic pain. He was convinced that it was due to his Prarabdha — his past karma. Whenever he wanted to meditate deeply or while worshipping the Almighty, he made a bundle of his towel and put it in front of him. By his yogic power he transferred the malady to the towel and sat in meditation. His disciples watched the towel jumping about the place. To them he explained later on that he transferred his ailment which was in the form of an evil spirit to the cloth and that took it back soon after his meditation was over.

It is the belief of great sages and saints of India that Nityakarma and worship done with faith confers on the adherent enough of peace, comfort, and prosperity, for his spiritual pursuits and worldly duties. Actually in astrological treatise it has been repeated that predictions good or bad, should not be made mechanically where such persons are concerned. They may have to face slight misfortunes but they sail

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on the sea of life on an even keel. Sri Appayya exemplified this belief. He lived a life full of achievements and honours. The rulers of Vellore and nearby places honoured him with reverence and devotion. When he entered the Chidambaram temple in his 72nd year at an odd hour, the Dikshitars there hurried to get camphor and other things ready for the darsan. They little knew that he had come there to shed his mortal coil. His famous sloka on that occasion is an epitome of his life and work. He says that "in Chidambaram he was praying to reach the Lord's feet; he had lived a full life, his children were good scholars and were dutiful. He had lived a happy family life and could ask for nothing more".

My father, Dr. C.P. Ramaswami Aiyar, who always spoke with reverence and some little pride as a descendant of Sri Dikshita, has described him as a " Polymath " in the early chapters of " History of My Times ". The author has quoted him *in extenso.*

Sri Appayya Dikshita was born in the Sama Sakha and belonged to Bharadwaja Gothra. He refers to the great rishi who played the host to Sri Rama in his travel to and from Ayodhya. Sri Dikshita, however, expressed a tinge of regret for not being born as a Yajurvedi. He liked the chanting of " Rudram and Chamakam " very much. He actually prayed that in his next birth he must be born a Yajurvedi and in Andhra Pradesh. He was deeply impressed with the devotion and learning that existed in Andhra Pradesh during his time.

In spite of fierce debates on the respective superiority of Saivism and Vaishnavism, we find mutual regard exhibited by the protagonists of those schools. The caste barriers had not become very rigid. One of Sri Dikshita's ancestors married a Vaishnavite lady. Sri Appayya Dikshita himself had, it is believed, as his second wife, the daughter of Sri Thathachariar, the great Vaishnavite leader. Her parents found it difficult to get her marriage fixed in time, and she was about to commit suicide. In an amusing incident referred to by him, we learn that on his approaching Kanchipuram laden with many honours and riding in a palanquin with armed escorts and elephants supplied by the ruler of Vellore, an old Aiyengar lady came out of the house to see what the tamasha was about. She sees Appayya Dikshita sitting in the palanquin at the head of the procession and exclaims that it is after all " Achalu's husband ". Sri Appayya Dikshitar in one of his compositions exclaims " in this hamlet of Kanchipuram, it is only my wife Achalu who was famous and not I ".

In a famous sloka he sings " a few wild flowers, bilwa leaves and drops of water offered to Eswara is all that is needed to live happily and to save one's soul. Not even doing this, many are condemning themselves to misery and want, and are also committing Atma droha."

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Having praised the Lord, particularly Sri Margabandhu of Virinchipuram, in many works, he, like Sri Sankara, says that " he was committing sins by conferring a form to the Formless, by praising One who is beyond all thought and speech, and by showing lighted camphor to One who was the cause of light and fire".

The author Sri Ramesan has displayed deep scholarship and an analytical study of the available material on Sri Appayya Dikshita's life and work in this biography. He is in the line of distinguished administrators like Sri John Woodroffe, who in the midst of their bureaucratic and judicial functions wrote and left behind them valuable literary and philosophical works. Students of Advaita are bound to benefit by a study of this well brought out book. The author has fulfilled the desire of our Guru His Holiness Sri Sankaracharya Swami of Kanchi Kamakoti Pitam, with faith and devotion. His Holiness has been not a little responsible for the renascent devotion and the Hindu way of life in South India during a difficult period of about fifty years. His Holiness has inaugurated the scheme for publishing all the works of Sri Appayya Dikshita. The philosophical world owes a deep debt of gratitude to His Holiness.

C. R. Pattabhi Raman.

Madras,
18-6-1972.

Footnote.

According to Sri Ananthanandaruda Saraswathi Swamigal (Kanchi Kamakoti Mutt) and Sri Adayapalam Ramakrishna Dikshitar, there is no reliable authority to show that Sri Appayya Dikshita married the Vaishnavite lady referred to at page x.

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PREFACE

I do not claim to be a scholar. Nor is this book an original one. I do not also claim to have any authoritative knowledge of Sri Appayya's life and teachings. My only qualification for undertaking a task of such importance, as compiling a biography of one of our great writers, is that, I am one of the large number of admirers of Sri Appayya Dikshita, who consider him to be an intrepid thinker, logician, and writer of world proportions.

I belong to no philosophical sect or creed, except that to which my own convictions and conscience lead me. As one interested in the pursuit of the higher values of life, I have had occasion to study the philosophical systems that have developed in our country and elsewhere, and from my limited study, it appears to me that the most logical and integrating explanations have been given by Sri Appayya Dikshita in his works. It is as an expression of that reverence and admiration that I feel towards him, that I have ventured to edit this biography, bringing together in one volume all the extant traditions.

The idea of drawing up a critical biography of Sri Appayya Dikshita emanated from a casual reference made at one of the meetings of the Sri Appayya Dikshitendra Granthavali Prakasan Samithi, Hyderabad. Sri Adayapalam Ramanathan gathered all the materials that were published in newspapers and in articles. I was able to get the other material required from various libraries and scholars. Much of what has been done up to now by others has gone verbatim into this work. The date of Sri Appayya Dikshita has been most minutely and critically discussed by Sri Y. Mahalinga Sastry, himself a gifted author and descendant of Sri Appayya Dikshita, in the Journal of Oriental Research. That could not be bettered and it has been produced practically verbatim in this book. Similarly his masterly and critical assessment of the works and impact of Sri Appayya Dikshita have found a place in this, in his own words. I have also drawn freely from the published sanskrit biography of Sri Appayya Dikshita by Sri Sivananda Yogi, and the later one by Sri K. V. Subramania Iyer. I have also reproduced practically verbatim Sri P. P. S. Sastry's analysis of the *bhamati* and *vivarana* systems of *advaita*. To these and others, my respectful thanks are due.

I have taken considerable pains in referring to the original authorities, and whatever may be the other drawbacks of this book, the factual data presented here, can be accepted as based on widely respected authorities. Excerpts have been given from almost all the original books, and I hope that the book as a whole, will present a comprehensive glimpse of the life and times of one of our great teachers.

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I proudly confess that I have no special qualifications to boast of, either in erudition or in knowledge. I have no prouder title than my own name, and the only conceivable honour that I have is my own. I am by nature and choice completely removed from any academic respect and distinction, and hence it is my proud privilege to offend inaccessibly, since, I am in the happy position of committing mistakes, without any sacrifice of dignity or prestige, which, I have none to lose. However the subject matter of Sri Appayya Dikshita's life and works is so splendid, that no treatment of it, by any one, could rob it of its sweeping dignity and grandeur. Some of it has stuck to this book, and it is so, inspite of me.

My thanks are due to my good friend and colleague Sri S. R. Ramamurthy, Education Secretary and to our popular Chief Minister Sri P. V. Narasimha Rao, who have made available a liberal grant to finance the publication of this book. I am also grateful to Sri C. R. Pattabi Raman, Barrister-at-law and President of the Prakasan Samithi, for his very scholarly foreword to this book.

My thanks are also due to Sri P. L. Bhandari and Sri I. M. Bhandari, of the Sirpur Paper Mills who have been good enough to contribute the paper required for this.

I am deeply beholden to Sri N. Narayan Rao, Director, Text-book Press and to Sri G. Ramakrishna Rao, his able Deputy and to all staff and workers of the Text-book Press, who have printed this so well and so nicely and in record time.

My personal thanks are due to Sri Ch. Venkateswara Rao my P.A. and to Sri V. Raghaviah of the Telugu Academy who have typed the whole book as a labour of love.

Last but not least, my special thanks are due to my wife Smt. Thripurasundari Ramesan who has been so full of understanding and accommodation, in dealing with an otherwise busy husband, who chose to be beset in his spare time, by the wayword moods of a literary research student.

I have dedicated this book, as all my other works, to His Holiness Jagadguru Sri Sankaracharya, Sri Chandrasekharendra Saraswathy Swamigal of Sri Kanchi Kamakoti Pitham, who has been my Guru and God, always guiding me in his own inimitable manner, on the path of right thinking and right conduct.

Hyderabad
24-9-1972.

N. Ramesan

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CHAPTER I

SRI APPAYYA DIKṢHITA—THE GREAT SAIVITE TEACHER

A general introduction

An avatara of Lord Siva :

It is a common belief among Hindus that Lord Siva comes down as an avatara in the Kaliyuga to restore Dharma whenever it is threatened with extinction by alien forces.

It is also a common belief among Hindus that Lord Siva came down to earth in the form of *Bhagavatpada* Sri Sankaracharya, in one such great *avatara*, only to establish in the world the profound truth of the *advaitic* doctrine, on the unshakable foundations of the authority of the *vedas*. Sri Sankara is said to be an *amsa avatara* of Lord Siva. Sri Nilakantha Dikshita in his *Champu* states that Lord Siva himself came down as an incarnation in the form of Sri Appayya Dikshita who lived about 450 years ago.

श्रीकण्ठोऽवततार यस्य वपुषा कल्क्यात्मनेवाऽच्युतः
श्रीमानप्पय्यदीक्षितो विजयते श्रीकण्ठविद्यागुरुः

" Just as Lord Narayana will come down as an *avatar* in the form of *Kalki*, so Lord Nilakantha came down as an incarnation in the form of Sri Appayya Dikshita, who shone as a great teacher for *Saivadvaita* otherwise known as *Srikantha Vidya* ".

Sri Sankara and Sri Appayya Dikshita :

There are many points of similarities and also differences between the lives of these two great teachers of the *advaita* doctrine *viz*., Sri Sankara and Sri Appayya Dikshita. The births of both were foretold in the 16th chapter of the 9th *amsa* of *Sivarahasya*. Both were prodigies of knowledge from an young age. Both composed a large number of original works, commentaries, *prakaranas* and *stotras*. Both were born in the world with a mission to synthesise different systems of philosophy, at a time when different faiths were confusing the people. Finally, both left this world in the vicinity of two great temples, Sri Sankara in the presence of Goddess Kamakshi at Kanchipuram, and Sri Appayya Dikshita in the presence of Lord Siva at Chidambaram. In fact, Sri Appayya Dikshita is considered by many as a second *avatara* of Sankara.

Though there are many points of similarities in the lives of these two great teachers, there are a number of points of difference also.

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Sri Sankara became a *Sanyasi* at the tender age of six, and left the world also at the young age of 32 years. Sri Appayya Dikshita was a householder and lived a long span of 73 years. Unlike Sankara, who travelled all over the country, Sri Appayya Dikshita confined his tours mainly to places adjacent to his village, Adayapalam. Sri Sankara reestablished the system of *advaitic* philosophy, and wrote standard commentaries on the *Prasthantrayas*, *viz*., the *Upanishads*, the *Brahmasutras* and the *Bhagavadgita*, whereas Sri Appayya Dikshita mainly taught and spread Sankara's *advaita*, and wrote summaries and commentaries on the *Brahma sutras* only.

Sankara's hymns and *stotras* are general, and do not indicate any particular location of the goddesses except, perhaps, Annapurna, Minakshi and Bhramaramba. They also give no data of his personal life, or of the times in which he lived. Sri Appayya Dikshita's poems on the other hand, are mostly on the presiding deities of adjacent temples, and his works give considerable personal data as well as information on the times he lived in. Sri Sankara spent an important part of his life in Benaras, whereas, Sri Appayya Dikshita regretted to his last, his inability to visit that sacred place.

Sri Sankara's works comprised mainly of commentaries and stotras all of which deal only with different aspects of a single topic, namely, the *advaitic* philosophy. Sri Appayya Dikshita, on the other hand, has composed more than 104 works on different subjects, like original works on *advaita*, commentaries on different expositions of other systems of philosophy like *Sivadvaita*. *Visistadvaita*, *dvaita* etc., and also works on *mimamsa*, *pujapaddhati*, grammar, rhetoric etc. About twenty of his works are commentaries of his own works. This is an unique feature introduced by Sri Appayya Dikshita. The text is written in a condensed style, making it easy for committing it to memory, while the commentary by the same author enables the reader to grasp the exact idea of the author.

There is also a great deal of similarity in the environmental, social, and religious customs, prevailing at the time when both Bhagavatpada Sri Sankaracharya and Sri Appayya Dikshita came to earth. Lord Siva came down as Sri Sankara at Kaladi, at a time when people were getting confused everywhere, in the divergent claims of various religious leaders. On the one hand, there were creeds like Buddhism and Jainism without the goal of God-realisation. On the other hand, there were the very orthodox opinions, which concentrated only on the meticulous practices of *vedic* rites and rituals alone, independent of God. The nihilism of the Buddhists, and the indeterminism of the Jains on the one hand, and the strict formal religious practices of the *Karmamimamsakas*, independent of god-head on the other, threw the land into an unsettled condition, where metaphysics and religion were mingled in a confused medley. *Kumarila* and *Mandanamisra* denounced the value of *Gnanamarga*, and the necessity of *sanyasa*, and were exaggerating the importance

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of the scrupulous observance of *vedic* rites alone. It was, at such a time, that Sri Sankara appeared as an invigorating religious reformer, to lead the people to a better understanding of the great *vedic* truths, and to reestablish the eternal *vedic dharma* and the principles of the *Upanishads* on a foundation of strict logic and reasoning, that could stand the severest test from dialectical experts.

Similarly, though in a different form, the 16th century, A.D. was an age of confusion when bigotry and vigorous proselytism were rampant. There were keen differences of opinions about the supreme God, and the conception of salvation. Curiously however, the warring sects were unified by an unquestioned allegiance to the *sruti* and the *smriti*. Sectarian disputes gave rise to a large growth of polemical literature. Persecution of one sect by another with the help of the ruling dynasties was quite common. Though the creeds and saints did not discriminate between Siva and Vishnu, and declared them as identical, the less evolved adherents of the various sects who were mostly cantankerous persons, mistook acrimony for devotion. Waves of conversions rose and fell. Aggressive *vaishnavism* backed by political favour showed signs of rapid expansion.

In such an age, the need was felt for a rare scholar, with comprehensive vision and imagination, whose mission in life would be the reconciliation of the various creeds, cults and philosophies. Sri Appayya Dikshita filled this essential need. He was a peace-maker who pleaded for harmony, tolerance, mutual good-will and understanding, at a time, when people were quarrelling in a futile manner among themselves as to who was superior *viz.*, Vishnu or Siva. When devotion to Lord Siva was on the decline, Sri Appayya Dikshita came on the scene, to restore *Saivism* to its pristine glory, and to spread it all over the country. He wrote a great commentary called *Sivarka mani dipika* which explains the *Sivadvaita* philosophy of *Srikanthacharya*, expounded in the *Srikantha Bhashya*. He also spread far and wide, the greatness of Lord Siva, and worship to him as expounded in great works like the *Mahabharata* etc.

The preacher of Lord Siva's Worship:

There are three great dravida acharyas who have expounded the *advaitic* philosophy. The earliest is an unknown commentator, who is known to us only by later quotations from his lost commentaries. He has written a *Bhashya* or commentary to the *Chandogyopanishad Vivarana* by *Brahmanandi*. The second great commentator was Bhagavadpada Sri Sankara himself. Sri Appayya Dikshita was the third. Sri Appayya Dikshita could, from a different stand point, be said to form along with *Srikanthacharya* and *Haradattacharya* the venerable trio who expounded *Saivism*.

He lived for over 72 years in the 16th century A.D., and was the guiding spirit of a great movement in which he organised the services

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of a large band of trained volunteers who could disseminate among the masses, the philosophy of *Saivism* and the worship of Lord Siva. There was need for a vigorous drive to do this. South India at that time was seized with a proselytising movement on behalf of *Vaishnavism* with royal patronage, when Ramaraya was regent of Sadasiva, the nominal ruler of the Vijayanagar empire. Ramaraya was completely under the influence of Sri Tatacharya, the *Rajaguru*. During his times, and during the times of the inheritors of the fragment of the empire after the battle of Tallikota in 1565 A.D., mass conversions took place engineered by the *Rajaguru* under state patronage. Sri Appayya Dikshita in his *Nigrahashtaka* says that the leader of the *Vaishnavas* had taken a resolute vow to stamp out *Saivism* from the land. The *Prapannamritam*, a work of one Anantacharya, which purports to record the history of *Vaishnavism* and the lives of its *acharyas*, refers to Sri Appayya Dikshita, as living at Chidambaram, resplendent with fame, and unassailable by controversialists, sectarian or philosophical. It proceeds to state, that to refute his great works on *Sivadvaita* and *Advaita*, Sri Tatacharya wrote a work called *Panchamatabhanjanam*, and Mahacharya wrote a work called *Chandamarutam*, and thus both of them defended the creed of Sri Ramanujacharya against his attacks. This *Panchamata-bhanjana* Tatacharya lived for about 75 years from 1508 A.D. He was not alive in 1585 A.D., for, the ceremony of coronation of Venkatapati of the Aravidu dynasty of Vijayanagar kings in 1585 A.D., was performed by his adopted son, Lakshmikumara Tatacharya, who was at that time only fourteen years old. The elder Tatacharya wielded considerable influence in the Vijayanagar court, as *Rajaguru* during the reigns of Sadasiva (1542 A.D.-1567 A.D.), Tirumala (1567 A.D.-1574 A.D.), and Sri Ranga (1574 A.D.-1585 A.D.). Sri Appayya Dikshita lived from 1520 A.D. to 1593 A.D. He was younger than Tatacharya by twelve years and also outlived him by about ten years. Their lives ran together during the major part of the 16th century A.D. During all the years of Sri Tatacharya's supremacy, Sri Appayya Dikshita is not known to have had anything to do with the Vijayanagar court. After 1585 A.D., when Venkatapati was re-establishing the glory of Vijayanagar, and the younger Tatacharya was the *Rajaguru*, Sri Dikshita was invited to the royal court and was held in great honour there. During the thirty years after the middle of the 16th century A.D., when the controversies raged high, Sri Appayya Dikshita enjoyed the patronage of Chinna Bomma Nayak of Vellore, who, soon after the battle of Tallikota, established himself as an independent monarch with considerably enhanced power and glory. Sri Appayya Dikshita lived the longest period of his life, under the patronage of Chinna Bomma, as his own literary references show. Sri Dikshita wrote not less than a dozen works on *Saivism* during this period, of which the *Sivarka mani dipika* is his *magnum opus*, comparable in bulk and importance only with his other great work, the *Parimala*. Both are commentaries interpreting the Brahmasutra of Vyasa. Parimala

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aligns itself to the *advaitic* interpretation, and the *Sivarka mani dipika* expounds the *Sivadvaita* philosophy of *Srikanthacharya*. On the completion of this monumental work, Sri Appayya Dikshita was bathed in gold by King Chinna Bomma. This significant event is referred to, in the works of some contemporary poets and also in the Adayapalam inscription dated 1582 A.D. From this inscription we learn that Chinna Bomma made endowments for the maintenance of a college of 500 scholars who studied *Sivarka mani dipika* under Sri Dikshita himself, thus equipping themselves for the *Saivite* propaganda work, which had been organised with a view to stemming the tide of *Vaishnavite* attacks and encroachments.

Sri Appayya Dikshita threw himself heart and soul into this mission for several years, and often had to face grave personal danger, which he did with courage and faith. He preached, organised, and wrote incessantly, enlisting the co-operation of several enlightened monarchs. He undertook frequent travels and challenged his adversaries to open disputation, as was the custom of those days. He brought to bear on his widespread activities, his resourceful personality, and created an atmosphere of spiritual tolerance and goodwill, in the place of the prevailing antipathies and narrow-mindedness. His *Nigrahastaka* one of his many works, is a thrilling piece of passionate poetry, charged with immense courage and faith, in the face of the extremely critical belligerent religious rivalry that he had to face.

Sri Dikshita mastered the *Vedas*, the *Agamas* and the *Puranas*, and brought together authoritative statements which dealt with the supremacy of Lord Siva. He composed charming verses dealing with the glories of Lord Siva and his worship, and also wrote his own commentaries on them. His *Sikharanimala*, *Siva-tatva-vichara*, *Siva karnamrita*, *Siva-mahima-kalika-stuti*, *Sivadvaita-nirnaya*, *Ramayana-tatparya-sangraha*, *Bharata-tatparya-sangraha*, *Brahma-tarka-stava* etc.,etc., all belong to this category of works. Sri Appayya Dikshita relied to a large extent on the puranic lore, and linked their teachings with the Upanishadic thought. He did all this without the expedient of strained subtleties of argument, and in a spirit of calm and dispassionate search for truth.

The *Siva-rahasya* refers to Sri Appayya Dikshita's historic mission as the resuscitator of *Saiva-sastra* in the following words.

"शैवशास्त्रं तदा भूमौ लुप्तं विस्तारयिष्यति"

It is no wonder that Sri Dikshita was known as '*Srikanta-mata-pratistapanacharya*'.

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A Polymath :

Writing about him, Dr.C.P.Ramaswami Aiyar, himself a renowned scholar, and an outstanding descendant of Sri Appayya Dikshita states as follows, in his unfinished 'History of my times'.

He was a polymath of the type of Roger Bacon, the Admirable Crighton, Abelard and Leonardo da vinci, having mastered at a very early age, all the knowledge available at that time, in philosophy, rhetoric and literature. He produced a classic treatise *Kuvalayananda* on rhetoric, and though a *smartha* (*advaita vedantin*) by birth and faith, he, with rare catholicity commented with enthusiasm on one of the works produced by the *vaishna apostle*, *Vedantadesika viz.*, *Yadavabhyudaya.* He also wrote a book entitled *Sivarka mani dipika* discussing the *Srikanta* school of saivite philosophy.

He wrote some lyrics and devotional poems and dramas, but his main reputation is that of an unrivalled exponent of Sankara's *advaita-vedanta*.

Sri Appayya Dikshita embodied in himself a remarkable example of freedom from formal conventions. In his, *Siddhanta-lesa* the suggestion is daringly made that *Mukti* or liberation is—oneness with Isvara (Personal Godhead), until all mankind is liberated, when liberation becomes merger with the *parabrahma*. He thus approximated in this thoughts to the *Bodhisatva* ideal of the Buddhists. His early work *Siddhanta-lesa-Sangraha* already mentioned was encyclopaedic in character and described and commented on all the varieties and aspects of the *Advaita* doctrine. He acquired an all India reputation as a noted dialectician, who in most of his 104 reported works, engaged himself in the task of controverting the doctrines of sectaries not following the *Advaita* doctrine. One of his celebrated work is *Vidhirasayana* attacking Kumarila's philosophy. At the same time, as has been pointed out by Dr. Radhakrishnan, he declared at a meeting of pandits in Kanchipuram that he saw no distinction between Lord Siva and Lord Vishnu, though his own *Ishtadevata* was the chosen manifestation of Lord Siva.

महेश्वरे वा जगतामधीश्वरे
जनार्दने वा जगदन्तरात्मनि ।
न वस्तु भेदप्रतिपत्तिरस्ति मे
तथाऽपि भक्तिस्तरुणेन्दुशेखरे ।।

The walls of the temple of Kalakantheswara at Adayapalam contain inscriptions mentioning the name of Sri Appayya Dikshita.

चिदम्बरमिदं पुरं प्रथितमेव पुण्यस्थलं
सुताश्च विनयोज्ज्वला: सुकृतयश्च काश्चित्कृता: ।

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वयश्च मम सप्ततेरुपरि नैव भोगे स्पृहा
नकिंचिदहमर्थये शिवपदं दिदृक्षे परम् ।।

The above verse ascribed to Sri Appayya Dikshita indicates that during the last days of his life, he glorified the sacredness of Chidambaram, characterised his sons as scholarly and well-behaved, and declared that he was over seventy years of age, and that he had no further desire and mission, except to take refuge at the feet of Lord Maheswara. He passed away in Chidambaram."

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Chapter II

SOURCES FOR THE LIFE OF SRI APPAYYA DIKSHITA

The sources for determining the life of Sri Appayya Dikshita as well as to determine his date and period are very limited.

(*i*) There is one work called *Achandikshitendra Vamsavali* written in Sanskrit by Viraraghava Kavi by about 1860 A.D. and whose third edition was published in Udipi in 1923 A.D.

(*ii*) There is another biography of Sri Appayya Dikshita written in Sanskrit called *Sri Appayya Dikshitendra Vijaya* written by Sri Sivananda Yogi. The author of this work was known as Sesha Dikshitar, before he took to *Sanyasa*. After taking to the holy orders, he betook himself to Kalahasti which is a great saivite *kshetra* and attained *siddhi* there in 1898 A.D. This book was published in 1920 by Sri Ganapati Sastrigal of Karathur. This work gives a great deal of details regarding the life and time of Sri Appayya Dikshita and the many miracles that he had performed in his long life.

Sri Sivanandayogi who was known as *Sesha Dikshita* in his *purvasrama* was born in 1825 A.D. He was a great devotee of Sri Appayya Dikshita, and has written a *Vyakhyana* to Sri Appayya Dikshita's *Atmarpanastuti*. This is a very elaborate work with quotations from the *Sruti*, *Smriti* and *Agamas*. Sri Sivanandayogi took a great deal of interest and pains to compile the biography of Sri Appayya Dikshita. For this purpose, he travelled widely, consulted a number of manuscripts, and also a number of persons, in whom the oral traditions about Sri Appayya Dikshita were preserved. With all the material thus gathered, he wrote Sri Appayya Dikshita's biography and corrected it a number of times. There are five manuscript copies of his work, of which two were available in the Adayar library at Madras. Out of the remaining three, one was available with Sri Yagnanarayana Sastri, father of Sri Y. Mahalinga Sastri, one was available with Kadayam Iswara Dikshita, and the last with Karathozhuvu Ganapati Sastry. Out of these five manuscripts, three were of one variety and the other two had different versions.

In his work, Sri Sivanandayogi has stated in the following verse that before his times, there were four other biographies of Sri Appayya Dikshita and that his was the fifth one.

भूरीणि तस्य चरितानि परावरज्ञा
ग्रन्थाधिकैरकवयन् कवयश्चतुर्धा ।

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तत्सारभूतमिदमित्यवयन् सुधीर्मे
काव्यं गुरुं च वहुमानयतीति मन्ये ।।

श्रीमदप्पय्यदीक्षितेन्द्रस्य सुचरितकाव्येषु पञ्चसु शिवानन्दीयं संपूर्णम् ।।

It is not now known, whether the four previous biographies referred to above, had elaborate data regarding the life of Sri Appayya Dikshita, since they are no longer available. It is also not known, whether Sri Sivanandayogi had gone through them, or whether he had arrived at his own facts depending upon the oral traditions that he must have gathered.

(*iii*) Adding some more matters left out by Sri Sivanandayogi, Sri K.V. Subramanya Sastry, has also published another biography in Sanskrit called Sri Appayya Dikshitendra Vijaya. The author himself belonged to the family of Sri Appayya Dikshita in the tenth generation. He had based his work upon Sivananda's *Sri Dikshitendra Vijaya* and has embellished it with further details gathered from many other traditional accounts, and further matters made known by research scholars etc. This book gives details of twelve reference books and periodicals, to a book in Telugu published in Tirupati, to palm leaf manuscripts in Oxford and elsewhere, and also to epigraphs in *Adayapalam* and *Virinchipuram* all of which were consulted by the author.

(*iv*) In 1894 A.D. the late Bhatta Sri Narayana Sastri wrote a commentary to the *Siddhantalesa Sangraha*, of Sri Appayya Dikshita. This was published in Kumbhakonam. In the Sanskrit introduction to this work, he has given certain details about Sri Appayya Dikshita's life which are not quite correct historically.

(*v*) Traditionally, there is a story current that Sri Appayya Dikshita was contemporaneous with Jagannadha Panditaraya, the famous Andhra poet, who lived in the later half of the 17th century A.D., and some material about the life and time of Sri Appayya Dikshita are to be found from this also.

(*vi*) Sri Appayya Dikshita himself was a most prolific writer and has left us a remarkable collection of writing, which reflect the catholicity of his outlook, power of his thought, and the greatness of his conception. There is not a single field of human knowledge be it, *vedanta*, *mimamsa*, *vyakhya*, *alankara* etc., that he has not embellished with his note-worthy contributions. He was honoured by four kings, of whom the most patronage and favour was conferred on him by Chinna Bomma of Vellore. Sri Appayya Dikshita has praised his benefactors and kings and has given us valuable data about his grandfather, father, etc., in his own writings. His writings like *Nigrahastaka* etc. give us valuable light on the social and religious conditions of his time.

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(*vii*) Apart from the above, the works of his contemporaries and descendants give us useful information about the life of Sri Appayya Dikshita. The works of his illustrious descendant Sri Nilakanta Dikshita, like *Gangadharashtaka* etc. and the contemporary writings of poets of his own time, like *Samara pungava kavi* etc., shed a lot of light on his life. So do other works like the *Sivarahasya* etc.

(*viii*) We have also epigraphical evidence about his life and times, the most important of which is the Adayapalayem epigraph from which we get a glimpse of the *Kanakabhishekam* of the great teacher and how Chinna Bomma endowed a lot of money for the propagation of the great work *Sivarka mani dipaka*. There are also some sculptures of Sri Appayya Dikshita in some of the places that he visited.

(*ix*) Most important of all was the work *Sri Dikshitendra Vamsabharana* which was written in Sanskrit by Sri Mannargudi Raju Sastrigal. Whatever information was available to him till a hundred years ago, were made full use of by him in writing his work. This is a full biography of Sri Appayya Dikshita. In this work, he has several times stated "इति वृद्धाः आहुः" *i.e.* "elders have said so". In other words, the work was based upon traditional information that was coming from generation to generation. In the midst of the work certain very rare verses are found. The author has done extensive research to the extent possible to him. All the traditional accounts, legends, and verses, that were extant then about Sri Appayya Dikshita, had been collected by him. Moreover, he being a great scholar, had also collated together all the writings about Sri Appayya Dikshita by contemporaneous poets, as well as by poets that came later to him, and all this material thus collected has been edited by the author in this work.

The work is written mainly in easily understandable prose, though in between, as is usual in all our prose works, certain verses are also found. At the end of the work is found a *kavya* called *Sri Dikshita Navaratnamalika*, and a commentary on it giving detailed historical information about the subject dealt with. As an appendix to it, a family genealogical tree of Sri Appayya Dikshita is also added.

(*x*) More than the above, are the current traditions and legends that have grown round the personality of the great master. There are many descendants of Sri Appayya Dikshita's family and that of his brother and the traditions about him are reverently preserved in their family archives.

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CHAPTER III

THE DATE OF SRI APPAYYA DIKSHITA

General :

Determining with any fair degree of accuracy, the date of any historical event or person in Indian history is a difficult enough task; and the difficulty becomes all the more great, when later tradition and misplaced devotion have confused different persons and events without any historical perspective. Determining the date of Sri Appayya Dikshita is subject to this general difficulty of Indian History, though he lived only roughly 450 years or so ago.

Extant Dates:

There are four dates which are generally ascribed to Sri Appayya Dikshita as follows, *viz.*,

(*i*) Monday 22nd September, 1553 A.D. (given by Sri Sivananda-yogi)

(*ii*) Friday 15th July, 1558 (given by Sri P.P.S. Sastry)

(*iii*) 1520 A.D. (given by Sri Y. Mahalinga Sastry)

(*iv*) 1587 A.D. (given by Sri P.C. Diwanji and others)

The first three dates noted above are mentioned by the descendants of Sri Appayya Dikshita's family while the last date is generally given by North Indians.

Sivanandayogi's date of 1553 *A.D.:*

In his *Appayya Dikshitendra Vijaya*, Sri Sivanandayogi describes the date of Sri Appayya Dikshitar in the following verse :

"वीणा तत्वज्ञ शसंख्यालसितकलिसमाभाक् प्रमातीच वर्षे
कन्या मासेऽथ कृष्णप्रथमतिथियुतेऽप्युत्तरप्रोष्ठपादे।
कन्यालग्नेऽद्रिकन्यापतिरमितदयाशेवधिर्वैदिकेषु
श्रीदेव्यै प्राग्यथोक्तं समजनि हि समीपेऽत्र काञ्चीनगर्याः।।"

The last sentence has an alternative reading as follows :

श्रीदेव्यै प्राग्यथाह स्म समजनि विरिन्चीशपुर्यां महेशः

The date indicated by this verse has been given in several corresponding eras by Sivananda Yogi himself *viz.*, *Kali* 4654; *Saka* 1475; *Vikramasaka* 1610; *Kollam* 729 etc. This correspond to the 18th September, 1553 A.D.

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In another verse, Sri Sivanandayogi gives the horoscope of Sri Appayya Dikshita in the following verse :

लग्ने रवीन्दुसुतयोर्मकरे च मान्दौ
मीने शशिन्यथ वृषे रविजे च राहौ
चापे गुरौ क्षितिसुते मिथुने तुलायां
शुक्रे शिखिन्यलिगते शुभलग्न एवम् ।।

The horoscope, if cast, with the above details will be as follows:

Chandra		Sani Rahu	Kuja
	Rasi Chakra		
Mandi			
	Ketu	Sukra	Lagna Ravi Budha

The above date of 1553 A.D. given by Sri Sivanandayogi for the first time, has been accepted by later scholars and writers without further verification, and hence this legend of 1553 A. D. about the date of Sri Appayya Dikshita has grown up in later times also. Thus for example, the learned editors of the *Arivilimangalam* plates of *Sriranga* (vide *Epigraphica Indica* Vol. XII) quoted Sivanandayogi and concluded that Sri Appayya Dikshita lived from 1554 A. D. to 1626 A. D. The upper limit of 1626 A.D. has been arrived at, because there is irrefutable evidence that Sri Appayya Dikshitar lived for 72 years.

Similarly Pandit Halasyanatha Sastri, writing in 1892 A.D; relied upon Sivanandayogi's biography for the date 1552 A.D. which he has quoted in his preface to *Kuvalayananda*.

In a learned introduction to the *Gangavatarana* published in 1902, Sri T.S. Kuppuswami Sastri of Tanjore has relied upon a corroborating evidence in the translation available in the Oriental Historical Manuscripts by Taylor, to the date of 1552 A.D. In Vol. II, pp. 149 of that work, an account is given of a *Saiva Vishnava* dispute at *Madura* in 1626 A.D. *Akshaya* year, in which two arbitrators, *viz.*, Appa Dikshita for *Saivites*, and Ayya Dikshita Ayyan for *Vaishnavas* were appointed. Equating the above mentioned Appa Dikshita with Sri Appayya Dikshita, the dates 1553 A.D. to 1626 A.D. have been taken by him to be the life span of Sri Appayya Dikshita.

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A review of the date 1553 *A.D. to 1625 A.D. :*

(*i*) *Nashta Jataka :*

The above dates 1553 to 1625 A.D. do not appear to be correct in the light of the later epigraphical and other evidence that have come to our notice.

Sri Y. Mahalinga Sastri in his *Age and Life of Sri Appayya Dikshitar* (J. O. R. 1929, pp. 140-160) has clearly proved that the horoscope given by Sri Sivanandayogi was based upon the *Nashta Jataka* calculation and is not a correct one, as has been proved by the editor of the astrological journal *Jignasa*. In Vol. I Part II of the Journal (March 1927) the editor incorporates a long footnote as a preliminary to his article on *Srikantacharya*, and describes in it the circumstances under which Sivananda made the epoch-making discovery of the date and horoscope of Appayya Dikshita. The footnote is quoted *in extenso* here.

" The exact date of the birth of Appayya Dikshita is thus given by Sesa Dikshita of my village, Kadayam, in the Tinnevelly district. He was a scion of the family of Dikshita and was known as *Sivanandayati* after he entered the fourth stage of life. He took great interest in unearthing many works of Dikshita....and had written commentaries on some of *Dikshita's* works like the *Atmarpana Stuti*. He collected the various accounts either oral or written, of traditions in regard to the life and history of *Dikshita* and put them in a work known as *Dikshitacharita* of which four different versions exist, all written by this same Sivanandayati at different times. The truth is that he recorded then and there the various and sometimes conflicting traditions current in his time and which he heard from various sources at different periods in his sojourn throughout South India. From the accounts he heard of Dikshita's birth-time, some doubts arose in his mind as to the year in which he was born ... In order to determine the exact time he solicited the assistance of a famous astrologer at the time familiarly known as Urkad Josyar who was a native of the village of Urkad....just 13 miles south-east of Kadayam. Applying the principle of *Nashta Jataka* calculation to the materials supplied by Sivanandayati, the famous astrologer was able to determine the exact date, time and year of Appayya Dikshita...... That the *Nashta Jataka* of the astrologer....reveals the peculiar *Tinnevellian* taste will be evident from noticing that an imaginary planet called 'Mandi'....finds a place in it .... Appayya lived for 72 years. Sivananda left this world at the age of 73......in 1898 A.D. after a typical *sanyasi* life for 18 years".

As Sri Y. Mahalinga Sastri states, it cannot be supposed for a moment that Sivananda had anything but the best of motives in incorporating the *Nasta Jataka* in his work. His absolute faith in astrology should

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have led him to believe that he was really in possession of the genuine horoscope of Sri Appayya Dikshita. He was recording mere traditions and possibly believed in them with a pious faith. He should have felt that some information regarding the nativity of the subject was a substantial embellishment to a biography. Lacking a genuine one he procured a substitute and utilised the same for the purpose of giving his work a pompous opening. There is no doubt that Sivananda sincerely believed that the great Subrahmanya Josyar of Urkad had put the original itself into his hands. The cyclic year was patent on the face of the horoscope, as '*Pramadicha*', for any one can ordinarily name the cyclic year of a horoscope from the positions of Jupiter and Saturn. It remained for Sivananda to give the horoscope a suitable date in the *Kali* and other eras. He very likely with the help of the Urkad Josyar himself calculated back computing by the number of generations he himself was removed from the *Dikshita* and easily discovered that a subtraction of 300 years from each era was necessary. It may be asked whether the *Nastajataka* method itself may not have been so successful as to have ensured historical accuracy also. The *Nastajataka* belongs to the category of *arudams* and its calculations are for the most part determined by the play of chance. The *Nastajataka* may be good enough for predictive purposes and may approximately hit off the operative *Yogas* of the original; as for instance, this supposed horoscope of the *dikshita* gives us some transcendental *yogas* for scholarship etc. But the *Nastajataka* can have no claim for astronomical correlation.

Moreover the horoscope as cast above has been examined in detail by the late Diwan Bahadur D. Swamikannu Pillai who is a renowned astronomer and who has compiled the *Indian Ephemeris*. He has decided that the horoscope belongs to the 19th century A.D., and is certainly not belonging to the 16th century A.D. He has also held that the date as given in the horoscope corresponds to Monday 19th September, 1853 A.D. which was a *pramadicha* year and that 300 years have been deducted from it.

The following is the full text of Sri Swamikannu Pillai's full scrutiny as published in page 140 of J.O.R. Volume III, Part II, April, 1928. "The details quoted by you were, I am afraid, forged by the biographer. They correspond generally to Monday the 19th September, 1853 A.D. which was a *pramadicha*, but *Vikrama* 1910, *Saka* 1775 and *Kali* 4954. The deduction of 300 years from each of these years is manifest ....In 1553 A.D. .... *bahula* 1st and *nakshatra Uttara-bhadrapada* concurred on Thursday.........22nd *Kanya*...... The planetary positions on this day were very different from those in your horoscope".

Hence the authenticity of the horoscope is clearly disproved.

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(*ii*) *The Taylor manuscript:*

With reference to the manuscript of Taylor, on whose corroborative evidence some reliance is placed, it can be proved that it is manifestly wrong. If we accept 18th September, 1553 A.D. as the birth date of Sri Appayya Dikshita, then by 19th September, 1625 A.D., he should have completed his 72nd year. As Sri Appayya Dikshita did not complete his 73rd year, his death should have occurred positively by September, 1626 A.D., at the latest.

But the manuscript says that the excavation of the *Teppakulam* in Madura begun in the 10th *Vaisaka* in *Akshaya* year (*i.e.*, by the end of May 1626 A.D.), and during the excavations an image of *Ganesa* was dug up and was enshrined in a temple built for the purpose.

The manuscript then continues as follows : " As they were placing the sculptured pillar of the *Vasanta Mantapam* and were about to fix the one which bore the representation of *Ekapadamurti*, they were opposed by the *Vaishnavas*. Hence a dispute arose between them and the Saivas which lasted for six months and was carried on in the presence of the sovereign. Two arbitrators were appointed, Appa Dikshitar on the part of the Saivas and Ayya Dikshitan Ayyan on the part of the Vaishnavas. These then consulted Sanskrit authorities and made the *Sastras* agree; after which the pillar of *Ekapadamurti* was fixed in its place. "

It is clear from the above that the dispute must have begun definitely after May 1626 and since it lasted for six months, it must have dragged on till November or December of that year. It has already been shown that Sri Appayya Dikshita must definitely have passed away before September, 1626 A.D. at the latest, if one assume his birth date as September, 1553 A.D., and hence the Appa Dikshita referred to here could not have been Sri Appayya Dikshita at all.

Moreover the manuscript is full of errors because four pages down, it refers to Ayya Dikshitar as being made responsible for the organisation and conduct of festivals in the Minakshi Sundara Temple according to the ordinances of the ancient books. We know for certain that the latter reference is to Sri Nilakantha Dikshita, the poet, who was the minister of Tirumal Naik. Sri Nilakantha has always been known as Ayya Dikshita and there can be no mistaking it. So in the former reference also, Ayya Dikshita should stand for Nilakantha Dikshita only. The suffix of *Ayyan* itself clearly shows him to have been a Smarta brahman. If this view is so far correct then we are faced with two improbabilities. Ayya Dikshita would never have taken the side of the vaishnavas and secondly it would be absurd to suppose that he was engaging in a controversy against his grand-uncle the great Appayya Dikshita.

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On the other hand, if we take the confusion to arise out of the scribe's mistake in transposing the names, which is the most probable explanation, we will have little difficulty in the identification of personalities. Then it would read, "Ayya Dikshitar Ayyan for saivas and Appa Dikshitar for vaishnavas." In that age there lived a celebrated Vaishnavaite scholar named Appa Dikshitar who was the grandfather of Venkatadhvari and the nephew of Tatacharya, the Guru of the *Karnataka* princes.

Venkatadhvari lived in the middle and latter half of the 17th century, when the English had just come to Madras and the *Maharattas* were rising in power. He refers to his ancestry thus in his *Visvagunadarsa*;

काञ्चीमण्डलमण्डनस्य मखिनः कर्णाटभूभृद्गुरो–
स्तातार्यस्य दिगन्तकान्तयशसो यं भागिनेयं विदुः।
अस्तोकाध्वरकर्तुरप्पयगुरोरप्येष विद्वन्मणेः
पुत्रः श्रीरघुनाथदीक्षितकविः पूर्णो गुणैरेधते ॥

तत्सुतस्तर्कवेदान्ततन्त्रव्याकृतिचिन्तकः
व्यक्तं विश्वगुणादर्शं विधन्ते वेङ्कटाध्वरी ॥

The scribe's mistake in this case can be very naturally presumed as the words *Appa* and *Ayya* very easily look like each other in Tamil script especially when written in a running hand. Scholars are familiar with more serious and unaccountable mistakes in such manuscripts, and will therefore regard this one, pointed out here, with no feeling of surprise. As such the saivite arbitrator would have been Nilakantha Dikshita. In any case, it is clear that it could not have been Sri Appayya Dikshita.

(iii) *Sri Sivanandayogi's mistaken date :*

Sri K.G. Natesa Sastry who edited the English paper *Jignasa* had stated that Sri Sivanandayogi had corrected his biography of Sri Appayya Dikshita four times, and that all the four different versions are available in manuscript. He has also stated that since Sri Sivanandayogi could not arrive at the correct date of Sri Appayya Dikshita, he went to a famous astrologer Sri Subrahmanya Josya who was living at Oorkad which was thirteen miles distant from his own native place Kadayam, and that the horoscope of Sri Appayya Dikshita was prepared on the *nasta jataka* principle.

Sri Sivanandayogi himself has stated in his *Vyakhyana* of *Atmarpanastuti* , that he found the horoscope of Sri Appayya Dikshita with the help of astrologers.

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It is also significant to note that Sri Sivanandayogi himself had in another manuscript of his own work preserved in Adayar stated that the birth date of Sri Appayya Dikshita was *Kali* 4659 *Ashadha Suddha Prathama*. This corresponds to 1558 A.D. It is also mentioned here that in the horoscope *Lagnadhipati Guru* and *Sani* were in their *svakshetra*.

Sri Sivanandayogi himself must have felt that the above date originally arrived by him, in his earlier manuscript was highly doubtful, and since he himself did not feel satisfied with it, he must have gone to a renowned astrologer in order to recast the horoscope on the principle of *nasta jataka*. That the manuscript containing 1558 A.D., must be the Yogi's earliest version is further corroborated by the fact, that in the earlier manuscript of the biography, the verses are less and the story is also slightly different. It is only in the latest printed book, that more number of verses are found, and hence Sri Sivanandayogi must have discarded his own earlier date of 1558 A.D., and arrived at 1553 A.D. on the basis of *nasta jataka* principle.

It has been shown clearly by the evidence of Diwan Bahadur Swamikannu Pillai as to how this date is untenable. We have therefore, to arrive at the date of Sri Appayya Dikshita by other evidence.

A Brief Political History of the times of Sri Appayya Dikshita to determine his age :

The correct date of Appayya Dikshita can easily be established with reference to the historical, epigraphical and other evidence that have since come to light. A critical examination of his own writings also sheds a good deal of light on his date. In this connection, it is necessary to have a broad idea of the historical and political scene of the 16th century A.D., to determine correctly the date of Sri Appayya Dikshita, since Sri Appayya Dikshita's entire life has got connections with the various kings and chieftains who patronised him, and Sri Appayya Dikshita has praised in no uncertain terms all the princes and others who gave him encouragement and support. It will be remembered that till 1206 A.D when Qutub-ud-din became King of Delhi, the whole country was under Hindu kings. In 1296 A.D. Alla-ud-din Khilji became the Sultan of Delhi. His commander Malik Kafur was sent on a mission of ruin and pillage to the South. This was the first time that South India had to face Muslim invasion. In 1312 A.D., Malik Kafur raided the great temples of Srirangam and Madura and took away a large quantity of gold, silver, jewellery etc. Between 1325 and 1351 A.D., five great representatives of Mohammad-bin-Tugluk were ruling in the Deccan, and in due course, when central authority declined, Bidar, Bahmani, Bijapur, Ahmednagar, and Golkonda kingdoms were established as independent entities. These kingdoms were situated between the rivers Narmada and Tungabhadra.

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To resist the Muslim domination further south, there were only two Hindu Kingdoms, *viz.*, the Kakatiyas of Warangal and the newly founded Vijayanagar Empire. In 1323 A.D., Warangal also fell, and it was left to the Vijayanagar Empire alone to resist the downward intrusions of the Muslims. This they did valiantly and Vijayangar Empire reached its high watermark under Sri Krishna Devaraya who ruled from 1509 A.D., to 1529 A.D., and under Achutaraya who ruled from 1529 A.D. to 1542 A.D.

If we keep the above broad pattern of the history of the times in view, it will help us to fix the date of Sri Appayya Dikshita fairly easily.

Royal Patron of Sri Appayya Dikshita :

Sri Appayya Dikshita has given reference to a king Narasimha in his *alankara* works, to king Chinna Timma in his *Vyakhyana* to his *Yadavabhyudaya*, to king Chinna Bomma in his *Sivarka mani dipika*, *Sivarchana Chandrika* and *Parimala;* and to Venkatapati Raya in his *Vidhi rasayana* and *Kuvalayananda*.

Since Sri Appayya Dikshita himself has mentioned these four kings, it is evident that the best part of his life must have been contemporaneous with the time of these princes.

(*i*) *King Narasimha :*

The first royal patron of Sri Appayya Dikshita was king Narasimha. Sri Dikshita's works on *Alankara*, and especially *Kuvalayananda* and *Chitramimamsa* contain about seven verses which are in praise of a king Narasimha. These verses are given below :

द्विर्भावः पुष्पकेतोर्विबुधविटपिनां पौनरुक्त्यं विकल्प–
शिचन्तारत्नस्य वीप्सा तपनतनुभुवो वासवस्य द्विरुक्तिः।
द्वैतं देवस्य दैत्याधिपमथनकलाकेलिकारस्य कुर्व–
न्नानन्दं कोविदानां जगति विजयते श्रीनृसिंहक्षितीन्द्रः ॥

नरसिंह धरानाथ के वयं तव वर्णने
अपि राजानमाक्रम्य यशो यस्य विजृम्भते।
नरसिंह महीपाल विदुस्त्वां मकरध्वजम्
मार्गणास्तव सञ्जाताः कथं सुमनसोऽन्यथा ॥

These verses are generally mistaken to be those of Sri Appayya Dikshita. This is not correct. These are found in the *Ekavali* of Sri Vidhyadhara. This *alankara* work *Ekavali* was composed by Vidyadhara in the 13th century A.D. That poet must have had a patron king by name Narasimha. Both the poet and his patron belonged to Andhra Desa.

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If Sri Appayya Dikshita had at all the patronage of a king Narasimha, we must look into the history of the 16th century A.D. for such a king. It is known to us that one Virasekhara Chola was ruling over Tanjore during the time of Sri Krishnadeva Raya. However, he was under the constant supervision of Viranarasimha the governor of Sri Krishnadeva Raya. Sri Viranarasimha was also called by the names Salva Naik and Chellappa. After Sri Krishnadeva Raya's death, Viranarasimha rebelled and Achutaraya led an expedition against him between 1530 and 1535 A.D. He was possibly restored and continued to rule for 10 more years when he died. There is a school of thought that Chellappa or Viranarasimha was none other than the Salva king of Vijayanagar who was deposed by the founder of the Tuluva dynasty. If this view is correct, the leniency shown to him in restoring him to his kingdom can be understood. His rule must have come to an end by 1549 A.D., when the new line of the Nayak kings of Tanjore was established in 1549 A.D. by Sevappa.

If Sri Appayya Dikshita had the patronage of a king Narasimha it would have been none other than this king, since in the history of those times, it is not possible to locate any other king of that name in that period.

Sri Sivananda in his *Appayya Dikshitendra Vijaya*, has stated that in the first *Vajapeya Yagna* performed by Sri Dikshita, king Narasimha performed some services etc., at the *avabhrita snana* time. If this is so, Sri Appayya Dikshita could not have performed the yaga earlier than at the age of 20 or 22 years at the earliest, and since the king Narasimha ceased to rule by 1542 A.D. Sri Appayya Dikshita must have been born by about 1520 A.D. only.

(*ii*) *Chinna Timma Raja :*

The next patron of Sri Appayya Dikshita was king Chinna Timma Raja. Sri Appayya Dikshita mentions about Chinna Timma Raja in the following terms in his *Vyakhyana* to his *Yadavabhyudaya :*

वंशे महति सुधांशो : पाण्डुसुतप्रवरचरितपरिपूते
आसीदपारमहिमा महीश्वरो रामराज इति ।।
उदपादि तिम्मराजः ततोम्बुधेरिव सुधामयान्मणिराजः
हृदयङ्गमं मुरारेर्यमलञ्चक्रे प्रभेव गोपीदेवी ।।
राजर्षिरेव सुचिरं धुरि स्थितः सत्यसन्धानाम्
आराध्य वेङ्कटेश्वरमलभत लोकोत्तरान् पुत्रान् ।।
तेषु महितेषु जयति त्रिदिवाधीशेषु पद्मबन्धुरिव
श्रीचिन्नतिम्मराज : प्रतापनीराजितक्ष्मावलयः ।।
प्लवमानस्य समुद्रे सेतोश्शैथिल्यशङ्कया निहिताः
कीला इव भासन्ते तत्रत्या यस्य पृथुजयस्तम्भाः ।।

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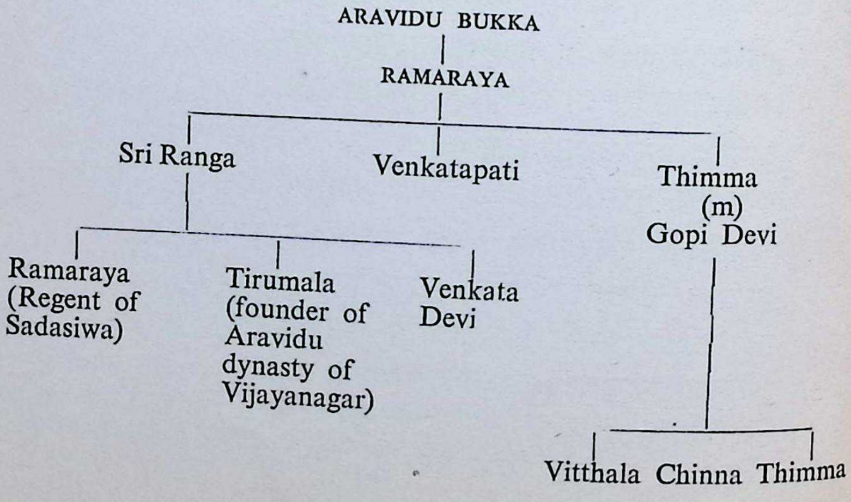
मलयाद्रिकटकनिकटे विन्ध्य इवाभाति यज्जयस्तम्भः
अद्यापि नागतोऽसीत्यगस्त्यमनुयोक्तुमन्तिकोन्मग्नः ।।
अभिभवति कालमेघं रविकरनिकरं तिरस्कुरुते
यद्दानवारिसागरजन्मा जगदद्भुतो यशश्चन्द्रः ।।
सूक्तिमयैः स्वप्रभवैरमृतैराप्याययन् सदा विबुधान्
कुलकूटस्थस्येन्दोराचारं योऽनुवर्तते धीरः ।।
साहित्यगोष्ठीं सरसमातिष्ठन्नयमेकदा
यादवाभ्युदयं काव्यमश्रौषीद्विदुषां मुखात् ।।
अव्यरव्याततया पूर्वैरनभिव्यक्तभावकम्
अघृष्ठमिव शिल्पज्ञैरभिजातं हरिन्मणिम् ।।
तदाकर्णनतः सद्यस्समुदञ्चत्कुतूहलः
विदुषां पुरतस्तस्य विवृतौ मां न्ययोजयत् ।।
कवितार्किकसिंहस्य काव्यमेतद्यथामति
विवृणोमि महीपालनियोगबहुमानतः ।।

In the above verses, Sri Appayya Dikshita describes the *vamsavali* of the famous royal line of the Karnata Kings called here as the "great family", वंशो महति : He mentions that in the lunar line of kings or the *Chandra vamsa*, which could trace its origin to Dharmaraja, a king by name Rama Raja was born. He was a *mahisura*, and his greatness was unsurpassed, *aparamahima*. He had a son by name Timma Raja like the gem from the ocean. Timma Raja had Gopidevi as his consort, and he was a great devotee of Lord Vishnu. Due to the grace of Sri Lord Venkatachalapathi, he had a son called China Timma Raja, who was then stated to be ruling the universe.

The pedigree of the family as known to us from other sources and as confirmed by Sri Appayya Dikshita also would be as follows :



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In the next few verses, Sri Appayya Dikshita mentioned that the king was famous for his many gifts, that he was a great poet himsef and a great *rasika* of other poets. Sri Appayya Dikshita goes on to mention that the king, in the midst of pandits, was once going through the *Mahakavya Yadavabhyudaya* by Sri Vedantadesika and finding the style difficult and tough, made enquiries whether any commentaries had been written to it. On hearing from the pandits assembled that no such commentary had upto then been written, the king stated that a commentary was an absolute necessity, as otherwise the great thoughts enshrined in it would not be easily grasped by posterity. Seeing Sri Appayya Dikshita seated in the court, the king requested him to write a commentary. Sri Appayya Dikshita in the following verse states that by the orders of his king, he was writing the above commentary on the royal command.

कवितार्किकसिंहस्य काव्यमेतद्यथामति
विवृणोमि महीपालनियोग बहुमानतः

He says that he was writing the *vyakhyana* out of respect to the orders of the respected king.

Chinna Timma Raja was the son of the uncle of the regent Ramaraya, who was himself the son-in-law of Sri Krishna Devaraya, and who was the virtual king during the period of the reign of Sadasivaraya. Chinna Timma Raya was the representative of Ramaraya and for a period of nearly ten years, from 1542 A.D. to 1550 A.D., after Sadasivaraya's accession to the throne in 1542 A.D., he spent his time in establishing law and order in the south. He punished the disturbances in the Trivandrum area, whose chieftains failed to pay tribute to the Vijayanagar empire and his armies won victories over the Chera, the Chola and the Kerala areas and roamed victorious upto Ramesvaram. For sometime he was ruling with Trichinopoly as his capital.

Sri Appayya Dikshita must have gone to his court somewhere round about 1550 A.D., and must have been aged not less than 30 years at that time, since he must have acquired enough reputation to be entrusted with the great task of writing the commentary on *Yadavabhyudayam*. Perhaps this commentary was his first work and perhaps written to commemorate the military success of Chinna Timma in the south. If so, this takes the date of birth of Appayya Dikshita to round about 1520 A.D.

(*iii*) *Chinna Bomma :*

The third royal patron of Sri Appayya Dikshita was Chinna Bomma of Vellore. We hear of him in inscriptions dating from 1549 to 1579 A.D. As the Adayapalam inscription referred to later, speaks of him in the past, he must have died by 1582 A.D. which was the date of

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that epigraph. Sri Appayya Dikshita lived longest in his court. In his *Sivarka mani dipika* and *Sivarchana chandrika*, Sri Appayya Dikshita refers to Chinna Bomma by name. The latter work was written for the purpose of initiating Chinna Bomma in *Sivapuja*. On the completion of the former, Chinna Bomma performed a *Kanakabhisheka* to Sri Appayya Dikshita. The following verses make his connections with the king clear:

शिवार्कमणिदीपिकावसानलब्धकनकस्नानः प्रशंसितस्समर-
पुङ्गवयज्वना यथा–
हेमाभिषेकसमये परितो निषण्णसौवर्णसंहतिमिषाच्चिनबोम्मभूपः ।
अप्पय्यदीक्षितमणिरनवद्यविद्याकल्पद्रुमस्य कुरुते कनकालवालम् ।।

(sya) Nalacharita nataka by Sri Nilakanta Dikshita.

नानादेशनरेन्द्रमण्डलमहायत्नातिदूरीभव-
त्कादाचित्कपदारविन्दविनतेरप्पय्ययज्वप्रभोः ।
शैवोत्कर्षपरिष्कृतैरहरहस्सूक्तैस्सुधालालितैः
फुल्लत्कर्णपुटस्य बोम्मनृपतेः पुण्यानि गण्यानि किम् ।।

—(*By another poet(*

येन श्री चिन्नबोम्मक्षितिपवलभिदः कीर्तिरव्याहताऽऽसीत् ।

—The Adayapalam epigraph of 1582 A.D.

As the Adayapalam epigraph dated 1582 A.D., refers in the past tense to Chinna Bomma and we have epigraphs of him elsewhere only from 1549 to 1578 A.D., Sri Appayya Dikshita must have been associated with him during his reign of nearly 30 years.

(*iv*) *Venkatapatideva :*

The fourth royal patron of Sri Appayya Dikshita was Venkatapatideva Raya of Penukonda who came to the throne in 1585 A.D. In the *Kuvalayananda*, Sri Appayya Dikshita writes as follows in the concluding verse :

अमुं कुवलयानन्दमकरोदप्पदीक्षितः
नियोगाद्वेङ्कटपतेर्निरुपाधिकृपानिधेः ।।

In this he makes it very clear that he wrote the work on the orders of king Venkatapati.

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In his *Vidirasayana* also, Sri Appayya Dikshita mentions king Venkatapati as follows :

प्राप्तं तत्प्रापणीयं किल यदिह कियान् पूरणीयोऽस्ति नांशो
नानिष्टं वानिवर्त्यं निजविषयतया तथा दृश्यते किञ्चिदन्न ।
किंतु व्यापारमेष प्रथयति फलसंयोजनार्थं परेषां
प्राप्तः पुण्यैरगण्यैरिव विबुधगणो वेङ्कटश्रोणिपालम् ।।

The above verse indicates that Sri Appayya Dikshita when he wrote it was ripe in age and with a tendency to retire from the affairs of the world. He had neither good to aspire for, nor evil to avert, but still for the sake of helping others, he lingered on, not for any benefit to himself, but to help others. In fact Sri Appayya Dikshita introduced Sri Bhattoji Dikshita his pupil, who came from Banaras to study under him, to King Venkatapati, and he wrote the *Tatva Kaustubha* at the instance of the king.

As king Venkatapati came to the throne in 1585 A.D. his patronage of Sri Appayya Dikshita must have fallen in the last few years of the great teacher.

In this connection, the Vilapaka grant of Venkata I, *Epigraphia Indica*, Volume IV, No. 39, becomes relevant. That grant was given by Vira Venkatapati Maharaya at the request of prince Linga who was the renowned son of prince Bomma of Veluru and who was the victorious grandson of Virappa Nayaka.

Dr. E. Hultzsch states as follows :

> " Linga's father Veluri Bomma, *i.e.*, Bomma of Veluru, is identical with Sinna Bommu Nayaka of Velur, whose inscriptions are dated in Saka Samvat 1471 and 1488, and with Chinna Bomma, the son of Chinna Vira, father of Lingama Nayaka and patron of Appayyadikshita. A comparison of verses 57-61 of the Vilapaka grant with the colophons of Appayyadikshita's *Sivaditya mani dipika* shows that Linga or Lingama Nayaka inherited his birudas from his father Bomma. As we know now that Appayya Dikshita lived at the court of Sinna Bommu Nayaka of Velur, who was a subordinate of the Vijayanagara king Tirumala I, and that Bomma's son, Linga, was a contemporary of *Venkata* I, in *Saka Samvat* 1523, it follows that the Venkatapati with whose support Appayyadikshita composed the *Kuvalayananda* must be *Venkata I*, of Vijayanagara. "

Thus for a period of 50 years, Sri Appayya Dikshita's life can be clearly traced as running concurrent to the lives of Vira Narasimha, Chinna Timma, Chinna Bomma, and Venkatapati. The rest of his age of 72 years must have been spent in boyhood and learning. As he wrote two works in Venkatapati's time, his life for at least 7 or 8 years

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must have been spent in his court. Also the Adayapalam epigraph of 1582 A.D. makes it clear that Sri Appayya Dikshita had already written over 100 works. Considering all these and the dates of the kings the period of 1520 A.D. to 1592 A.D. would seem to be the most correct period of time during which the great teacher lived and wrote.

Other proofs for His Date 1520–1592 *A.D.:*

The above date of 1520 A.D. gathers support from another source. In Sivananda Yogi's *Appayya Dikshitendra Vijaya* the following verse occurs :

षट्शतत्रिशदुत्तंसचतुस्साहस्रके कलौ
स्वर्गतं गुरुमन्वेष्टुमिव राज्ञि दिवं गते ।।

This means that the king Sri Krishna Devaraya went to *svarga* as if he had gone in search of his guru (Sri Acharya Dikshita) who had attained *svarga* in Kali 4630 which corresponds to 1528 A.D. This verse given in Sri Sivananda Yogi's *Appayya Dikshitendra Vijaya* is very important. This shows that Sri Krishnadevaraya and his *guru* Sri Acharya Dikshitar must have both died in 1528 A.D. (expired). That 1529 A.D. is the last year of Sri Krishnadevaraya is also known to us from other historical evidence. From this it is clear that the grandfather of Sri Appayya Dikshita, Sri Acharya Dikshitar died in 1528 A.D.

There is another *sloka* which says that Sri Appayya Dikshita was about 9 years old when his grandfather died :

नवमेऽस्य वयसि जाते
ताते शीतांशुशेखरोपेते ।
याते च कालधर्मं
श्रीमनेष चचार निजधर्मम् ।।

The word "*tata*" mentioned in this cannot be interpreted as father, but can only be interpreted as grandfather because Sri Appayya Dikshitar had never studied under anyone except his own father, and he could not have possibly lost his father at the tender age of 9 years. This is also proved by another verse of Sivananda, *viz.*,

सोऽपि बोम्मनृपः श्रीमद्रङ्गराजगुरुरित्तः
शशास वसुधामिन्द्रसंत्तलोकीमिव हत्यत :

In this it is stated that after Sri Krishnadevaraya the king Bomma regarded Sri Rangaraja as his *guru* and was ruling the earth as per his advice. In the next *sloka* Sivananda also mentions, that Sri Rangaraja being a *viraktha* had left off attending the court. This clearly proves

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that Sri Appayya Dikshita's father survived Sri Krishan devaraya, and hence the word '*tata*' can only refer to his grandfather.

It is thus clear that Sri Appayya Dikshita was 9 years old when his grandfather died and that his grandfather died in 1528-1529 A.D. This also takes his birth date to 1520 A.D. only.

The great and renowned scholar, Mahamahopadhyaya Sri Mannargudi Raju Sastrigal has in his *chatus-sloki vyakhya* stated that Sri Appayya Dikshita lived for a period of 72 years and that he was born in the cyclic year '*Vikrama*' and died in the cyclic year '*Vijaya*'. Sri Raju Sastrigal has also stated that the above verse is also found in an old *Dikshitendra Vijaya* and that he has learnt it from his family traditions. The following is the verse :

विक्रमे भूतलं प्राप्य विजये स्वर्गमाययौ:

Vikrama in the 16th century A.D., occurred in 1520 A.D., and *Vijaya* in 1593 A.D. Hence 1520 A.D. to 1593 A.D., would be the correct dates of Appayya Dikshita as per this tradition.

That he lived for 72 years is proved from many sources. The most important and conclusive evidence is the statement by Sri Nilakantha Dikshita, brother's grandson of Sri Appayya Dikshita in his *Siva Lilarnava, viz.*,

कालेन शम्भुः किल तावतापि
कलाश्चतुष्षष्टिमिताः प्रणिन्ये ।
द्वासप्ततिं प्राप्य समाः प्रबन्धान्
शतं व्याधादप्पयदीक्षितेन्द्रः ।।

Adayapalam Epigraph for His date 1520 *A.D.*:

There is a further conclusive corroborating evidence of the above dates which has come only recently to notice. The temple of *Kalakanteswara* at Adayapalam, the birth place and ancestral abode of Sri Appayya Dikshita contains an inscription on one of its walls. The verse portion is in *grantha* characters and the prose portion in both grantha and Tamil. This is noted as No. 395 of 1911 and runs as follows :

विद्वदगुरोर्विहितविश्वजिदध्वरस्य श्रीसर्वतोमुखमहाव्रतयाजिसूनोः ।
श्रीरङ्गराजमखिनः श्रित चन्द्रमौलिरस्त्यप्पै दीक्षित इति प्रथितस्तनूजः।।

येन श्री चिन्नबोम्मक्षितिपबलभिदः कीर्तिरव्याहतासीत्
येन श्रीकण्ठभाष्यं परमशिवमतस्थापनायोद्दधार ।
तेन श्री रङ्गराजाध्वरिवरतनयेनाप्पयज्वाधिपेना—
कारि प्रौढोन्नताग्रं रजतगिरिनिभं कालकण्ठेशधाम ।।

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स्वस्ति श्री शकाब्दं १५०४ க்கு மேல் செல்லா நின்ற चित्रभानु வருஷம் स्वामि कालकण्ठेश्वर ருடகோவிலிலே श्री कण्ठभाष्यं ஐஞ்ஞூறு विद्वांस ருக்கு படிப்பிக்க அதுக்கு शिवार्कमणिदीपिकैव्याख्यान மும் பண்ணி வேலூர் चिन्नबोम्म நாயக்கர் கய்யிலே कनकाभिषेक மும் பண்ணிவிச்சுக்கொண்டு அதுக்குப்பின் வேலூரிலே शिवार्कमणिदीपिकै யும் ஐஞ்ஞூறு विद्वांस ருக்கு படிப்பிக்க चिन्नबोम्म नाय க்கர் கய்யிலே स्वर्ण ங்களும் अग्रहार ங்களும் படைப்பிச்சு प्रतिविराज्यं பண்ணிவிச்சு न्यायरत्नमणि कल्पतरुपरिमल முதலான நூறு प्रबन्धं பண்ணின अप्पैदीनित ருட कृति இந்த शिवालयं शुभमस्तु

अप्प दीक्षितर् सदा सेवै ।
नीलकण्ठदीक्षितर् सदा सेवै ।
अरुणगिरि दीक्षितर् सदा सेवै ।
विश्वजिदप्पै दीक्षितर् सदा सेवै ।
उमामहेश्वर दीक्षितर् सदा सेवै ।
यज्ञेश्वर दीक्षितर् सदा सेवै ।
मरुतालं लक्षन् सदा सेवै ।

The first verse can be found in many of the works of Sri Appayya Dikshita and is undoubtedly his own. The first signatory is Sri Appayya Dikshita himself. The second signatory is evidently the Dikshita's eldest son. The fourth is probably his brother's second son and the author of रुक्मिणि परिणयम्. The others must be his sons and grandsons. The last signatory is the scriptor.

This epigraph records that the temple was constructed in 1582 A.D., by Sri Appayya Dikshita and recounts that Appayya Dikshita was the son of the great *guru* Rangarajamakhi, that through his association, the fame of Chinna Bomma of Vellore spread far and wide, that he raised the *Srikanta Bhasya* from obscurity and re-established the *Saivite* cult, that he wrote the commentary *Sivarka mani dipika* and taught the same to 500 learned men at Vellore having procured grant of gold and *agraharam* for them from Chinna Bomma, and that he was bathed in gold (*Kanaka-bhishekam*) by Chinna Bomma on the completion of the above commentary, that he raised Chinna Bomma to the dignity of a famous ruler of the earth and that he wrote over hundred memorable works including *Nyaya-rakshamani* and *Parimala*.

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This inscription is signed by Sri Appayya Dikshitar himself with five other witnesses, *viz.*, Arunagiri Dikshita, Viswajit Appayya Dikshita, Umamaheswara Dikshita, Yagneswara Dikshita and Marutaladi Lakshmana.

It is clear from this that the life work of Sri Appayya Dikshita had already been achieved in 1582 A.D., and that the greatest of his *Saivite Advaita* treatises had also been written and published already. By 1582 A.D., he had already written hundred famous works, taught hundreds of disciples, revived the Saiva cult, reinforced *Advaita*, achieved fame and lent light and glory to the ruler who patronised him, and in fact had before 1582 A.D., done all that we would now call the life's greatest mission. This also lends full support to the date 1520 A.D., as the birth date of Sri Appayya Dikshita, as a man would require about 20 years to acquire scholarship and another 40 years for him to be accepted as a great authority.

Literary evidence in support of the date 1520-1592 *A.D.* :

There is also a literary piece of evidence which supports the date of 1520 A.D. to 1592 A.D. to Sri Appayya Dikshita.

The *Prapannamritam* is a work of one Anantacharya, purporting to record the history of *Sri Vaishnavism* and the lives of the *Acharyas* in South India. It says that Tatacharya of the family of Sri Saila Purna, son of Srinivasa guru, became the preceptor of Rama Raya, the regent of Sadasiva Raya, who ruled from 1542 to 1567 A.D., and that the latter took the *guru* to Chandragiri with a view to spend some time there in intimate religious seclusion. At that time one Mahacharya *alias* Doddacharya of Sholingar sought the assistance of Rama Raya for reinstating Govindaraja in Chitrakuta (Chidambaram), for the worship of Govindaraja in the temple of Chidambaram had been abolished since the time of the Chola King Kulottunga II (क्रमिकण्ठ). Rama Raya and Tatacharya fulfilled the request of Mahacharya after defeating the *Saivas* of Chidambaram. In this context the narrative proceeds to say :

शैवशास्त्रविदां श्रेष्ठ : श्रीमानप्पयदीक्षित:।
चित्रकूटे जितारातिरशोभत महायशा:।।
अद्वैतदीपिकाभिरव्यं ग्रन्थमप्पयदीक्षित :।
चकार भगवद्द्वेषी शैवधर्मरतस्सदा।।

And further on

विधाय तातयाचार्यस्ततपञ्चमतभञ्जनम्।
श्रीरामानुजसिद्धान्तमव्याहतमपालयत्।।
महाचार्यो महातेजास्स कृत्वा चण्डमारुतम्।
अव्याहतं यतीन्द्रस्य तं सिद्धान्तमपालयत्।।

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These verses convey to us the information that both Mahacarya and Tatacarya wrote refutations in order to defend the creed of Ramanuja from the attacks directed against it by Appayya Dikshita. It is, therefore clear, that in the days of Rama Raya, Appayya Dikshita had already written his controversial works and was a power to reckon with, as an apostle of *Advaitism*. Rama Raya was in power since 1542 till his death in 1565 A.D.

This Tatacharya the *guru* of Rama Raya was not alive in the eighties of the century, for the ceremony of coronation of Venkatapati in 1585 A.D., was performed by the *guru's* son Lakshmi Kumara Tatacharya who was a mere youth at that time.

It is, therefore, clear that Appayya Dikshita was already a celebrated scholar, teacher, writer, and controversialist, in the middle of the 16th century A.D., when Rama Raya was in charge of the Vijayanagar Empire. The first among the verses quoted here from an unsympathetic record of a sectarian antagonist is especially noteworthy. The Dikshita was then living at Chidambaram having vanquished his foes and achieved unequalled fame. The Dikshita should have been at least middle-aged at the time of the establishment of Govinda Raja by Rama Raya. The record of Anantacharya gives no room for the implication that the Dikshita was one among those *Saivas* whose opposition was overcome before Govinda Raja's reinstallation.

The Madhva Acharya who defended his philosophy against the criticisms of the Dikshita, was Vijayindra Bhikshu, an incumbent of the pontifical seat of the Sumatindra mutt. *Raghavendra Vijaya* is a work which describes the lives of the Acaryas of the mutt. Regarding Vijayindra the writer says

विद्वद्वरोऽस्माद्विजयीन्द्रयोगी विद्यासु ह्याखतुलप्रभावः ।
रत्नाभिषेकं किल रामराजात् प्राप्याग्रयलक्ष्मीनकृताग्रहारान् ।।

Then the narrative goes on to describe how the successor of Vijayindra was honoured by Venkatapati of Penukonda and Raghunatha of Tanjore. Vijayindra was not therefore, living at the beginning of the 17th century A.D. He lived in the times of Rama Raya. He was a protege of Sevappa of Tanjore also. In 1576 A.D., there was a grant to Vijayindratirtha obtained by Sevappa from Sri Ranga I.

It is said that Vijayindra engaged in several religious controversies with Appayya Dikshita, and ardently defended his creed in a number of controversial writings. It is also said that he wrote 104 works. His *Para tatva prakasa* is said to be an answer to the Dikshita's *Siva tatva viveka*. His *Appayyakapola Capetika* has indeed a very significant title. These facts clearly show that Vijayindra should have been an younger contemporary of Appayya Dikshita.

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The fore-going testimonies make it clear that Appayya Dikshita, Tatacharya the elder, and Vijayindra Bhikshu were contemporaries of each other and of Rama Raya, the regent of the Tuluva Emperor, Sadasiva Raya (1542-1567). Hence this also supports the date 1520 A.D., only.

Yatra Prabandham :

There is further literary evidence about the improbability of 1553 A.D., or 1558 A.D., as being the birth date of Sri Appayya Dikshita and the probability that he was born in 1520 A.D. Sri Appayya Dikshita's disciple was Mosur Suryanarayana Dikshita. Suryanarayana Dikshita's brother Samara Pungava Dikshita, who was himself a great poet, has, in his *Champu* called *yatra prabhandha*, given details of the learning of the *Saiva Sastras* under Sri Appayya Dikshita. Samara Pungava Dikshita has also described the visit of Sri Appayya Dikshita in a palanquin surrounded by his disciples during his *Digvijaya* just as he saw it with his own eyes in his young age. We know from other evidence that Suryanarayana Dikshita was born on 22nd September, 1551 A.D. Since his brother has given a graphic eye witness account of the tour of Sri Appayya Dikshita at his young age, which could have been possible only by about 1560 A.D., or 1565 A.D. It is clear that Sri Appayya Dikshita must have been at least 30 or 40 years old by then, and hence could obviously not have born in 1553 or 1558 A.D.

Improbabilities of Sri Appayya Dikshita and Pandita Jagannatha Raya being contemporaneous :

There is a tradition that Pandita Jagannatha and Sri Appayya Dikshita were contemporaries, and that the latter prevailed upon the former at his old age to wash off his sins by singing the praise of Goddess Ganga. This is sometimes quoted to prove a later date for Sri Appayya Dikshita as Pandita Jagannatha flourished in the middle and the latter half of the 17th century A.D. However as there is overwhelming evidence to the effect that Appayya Dikshita lived from 1520 to 1592 A.D., this tradition about the contemporaneity of Pandita Jagannatha Raya and Sri Appayya Dikshita is not correct and this is independently proved by the following facts.

There is evidence to show that Jagannatha should have been removed from Dikshita by at least a gap of three or four generations. Jagannatha was an Andhra whose father was Perubhatta. The latter studied *Purva Mimamsa* under Khandadeva. Khandadeva, in his *Mimamsa* works, and especially in his monumental work *Kausthubha*, refers to Sri Appayya Dikshita as a great authority in that *sastra* and styles Sri Appayya Dikshita as *Mimamsaka Murdhanya*. Khandadeva lived and wrote in Benares, and hence some time must have elapsed during his age for the fame of Sri Appayya Dikshita's works to spread to North

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India and to acquire esteem there. From Appayya Dikshita to Khandadeva, from Khandadeva to Perubhatta, and from Perubhatta to Jagannatha, at least three or four generations must have elapsed. Hence Pandita Jagannatha and Sri Appayya Dikshita could not have been contemporaries.

In addition, we also know that Jagannatha was a student of one Sesha Vireswara, son of Sesha Krishna, who lived in the latter half of the 16th century A.D., under the patronage of Giridhari, son of Todarmal, minister of Akbar. Bhattoji Dikshita, who lived and wrote during the closing decades of the 16th century A.D., was first a disciple of this Sesha Krishna and later became a disciple of Appayya Dikshita. Tradition has it, that the verse of Appayya Dikshita in his work, *Vidhi Rasayana*, where he says that he frequented the courts of kings not for himself, but for the benefit of others, refers to the fact that the famous Bhattoji Dikshita was introduced to the court of Venkatapati by Sri Appayya Dikshita. He pays his respects to his guru Appayya Dikshita in his *Tantra Siddhanta Dipika* in these terms :

अप्पय्यदीक्षितेन्द्रानशेषविद्यागुरुनहं वन्दे ।
यत्कृतिबोधाबोधौ विद्वदविद्वद्विभाजकोपाधी ।

From Sesha Krishna, contemporary of Dikshita to Sesha Vireswara, his son, and from the latter to Jagannatha, there must again have been a gap of nearly three generations.

Jagannatha lived in the court of Shahjahan from 1628 to 1658 A.D., and outlived him. He spent his youth in the court of the Delhi Emperor. In his *Akhyayika*, he says that he got the title of *Panditya Raja* from Shahjahan. Dara, the first son of Shahjahan was also a patron of Jagannatha and the latter's *Jagadoddharana* is in praise of Dara. After Shahjahan's death, and with the coming to the throne of Aurangazeb Jagannatha's career as a poet in the Mughal Emperor's court came to an abrupt end, at about 1658 A.D., and his life took a penitent outlook and he became more and more philosophical, as is evident from his later works.

There is the Adayapalam epigraph referred to elsewhere of 1582 A.D., which clearly mentions that by that date, Sri Appayya Dikshita had always written more than 100 works. His remarks in the *Vidhi Rasayana* also prove that by that time, *i.e.*, by about 1585 to 1590 A.D., he had reached the end of his career and was visiting the courts of kings only to help others and not himself. It is therefore out of question that Sri Appayya Dikshita who had practically lived his long and useful life by about 1580 to 1590 A.D., should have been a contemporary of Pandita Jagannatha Raya, who turned to be a penitent 70 or 80 years later, *viz.*, in the middle of the 17th century A.D.

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Pandita Jagannatha Raya styled himself as a great critic of Sri Appayya Dikshita. In his *Rasa Gangadhra*, he refers with scant politeness to Appayya Dikshita. This animosity shown by him to Sri Appayya Dikshita, must have caught popular imagination, which wove a network of legends about both, as has been done in the case of several other poets like Kalidasa, Bhavabuti, Bharavi etc. There is an aesthetic value in the traditional legends of the meeting of Jagannatha and Dikshita on the banks of the Ganges. There is perhaps an implied tribute to Sri Appayya Dikshita in this, since legend has it, that, Jagannatha took his lessons of penitence from Sri Appayya Dikshita, and achieved his redemption by singing the praise of the Ganga in his *Ganga Lahari*.

Be that as it may, the evidence shown above, will show clearly that Jagannatha and Appayya Dikshita could never have been contemporaries.

Conclusion :

We may therefore, definitely and positively conclude that Sri Appayya Dikshita was born in 1520 A.D. and that he had a life span of 72 years and that he attained his mukti in 1592 A.D., for the following reasons :

(*i*) The date 1587 A.D., given by Sri P.C. Diwani and others is obviously incorrect as it is seen from the Adayapalam epigraph of 1582 A.D., that he had already written over 100 books by then.

(*ii*) The date 1553 A.D., given by Sri Sivanandayogi is also not correct, as the horoscope given in his work is found to be inaccurate and cast on the *nasta Jataka* principle and has been held as spurious by the eminent ephemerist Diwan Bahadur L.D. Swami Kannu Pillai.

(*iii*) The evidence of the Taylor manuscript is also not correct, as, by that date, Sri Appayya Dikshita should have been dead. There seems also to be a scribal error in it as discussed above.

(*iv*) The contemporaneity of Sri Appayya Dikshita and Jagannatha Panditha cannot bear historical scrutiny as discussed above. On the other hand, Sri Appayya Dikshita, and Sri Tatacharaya the elder, and Vijayindra Bhikshu were contemporaries in the time of Rama Raja, regent of Sadasiva Raya (1542-67).

(*v*) Internal evidences from Sri Appayya Dikshita's works themselves show that he was a contemporary of Chinna Timma who ruled from about 1542 A.D. to 1568 A.D., and of

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Chinna Bomma of Vellore who ruled from about 1548 A.D. to 1578 A.D. and that he was in his last years in the reign of Venkatapathiraya who came to the throne in 1585 A.D. Hence about 50 or 52 years of Sri Appayya Dikshita's life must have been spent from about 1540 A.D. to 1590 A.D. or 1592 A.D. allowing for 5 or 7 years in Venkatapathi's reign for his two books which he had written in that period. Adding, 20 years for his early boyhood etc., as he is definitely known to have lived upto 72 years from the evidence of his brother's grandson Sri Nilkanta Dikshita,he must have lived from about 1520 A.D. to about 1592 A.D. only.

(*vi*) The above gets support from Sivanandayogi's verses themselves where Sri Krishnadevaraya and his guru Sri Acharya Dikshita are said to have died in the same year *viz.*, 1528 A. D. and the other verse which says that Sri Appayya Dikshita was nine years old when his grandfather died.

(*vii*) The Adayapalam epigraph of 1582 A.D. clearly says that by that time, he had written over 100 works and that he had practically finished his life's work then. This would not be the case if he were born in 1553 or 1558 A.D., as then we would have to assume that he lived for 40 years more without writing anything. Moreover his verse in *Vidirasayana* makes it clear that he was old by that time and that he was interested only in helping others.

(*viii*) Most important of all, is the tradition in the family of Sri Appayya Dikshita as quoted by Mannargudi Sri Raju Sastrigal and who was earlier in time to Sivananda Yogi that Sri Appayya Dikshita was born in cyclic year *Vikrama* and died in cyclic year *Vijaya*. This, in the 16th century A.D. correspond to 1520 A.D. and 1592 A.D.

For all the above reasons, we may conclude finally and conclusively that Sri Appayya Dikshita was born in 1520 A. D., and that he attained his *mukti* in 1592 A.D.

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CHAPTER IV

ANCESTRY

Adayapalam and Dikshitar's Forefathers :

Sri Appayya Dikshitar was born in Adayapalam village which is near Arni in the North Arcot District of Madras State. It is an Agraharam village. Sri Appayya Dikshitar's ancestors had their original home on the banks of the Narmada river. They had performed the elaborate *Jyotistoma* and other sacrifices. They migrated before the middle of the 16th century A.D. to the North Arcot District of Madras on account of disturbed conditions in the North. The members of this group became conversant in due course with Tamil and Telugu in addition to Sanskrit. Adayapalam, Morakkaniyanur, Chetput and other villages round about, where these migrants stayed and lived for more than three hundred years, became by dint of their hard work, noted centres of learning and trade. These villages were originally part of the Pallava kingdom, and were ruled later, by the Chola and the Vijayanagar kings, who came after them. Finally they came under the sway of the Nawabs of the Carnatic owing allegiance to the Muslim power at Delhi.

The forefathers of Sri Appayya Dikshita were great *Sivabhakthas*. They were great scholars well-versed in all the *sastras* and *smritis*. They were the adherents of *Sama veda*, and belonged to the *Bharadwaja gotra*.

Worshippers of The Lord of Virinchipuram :

Traditionally, they were worshippers of Lord Margasahayesvara and Goddess Marakatavalli who are enshrined in the famous temple at Virinchipuram on the banks of the river Palar.

This Virinchipuram is a well-known sacred *Kshetra* situated at a distance of about eight miles from Vellore in the North Arcot District of Madras State. Tradition has it, that once Lord Brahma on account of a curse was born in this village with the name of Sivasarma as the son of the village priest or *Pujari*. Since his father died early, the son had to perform all the *pujas* in the temple. As the boy was young in years, his relations wanted to cheat him and hence his mother who was troubled that the boy may not be able to discharge his duties well, prayed to Lord Siva. Lord Siva blessed her and assured her that the son would be able to perform the *pujas* well.

While the boy was being led to the temple, an old man muttering the name of the Lord " *Siva Siva, Siva, Sambho, Mahadeva* " appeared before him, took him to the *Brahma Tirtha* nearby, gave him his ceremonial

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bath and imparted the *Brahma upadesa* to him. The Lord who was in the form of the old man disappeared, and the young boy came out clad in *upavita* etc. and marched towards the temple full of confidence. With this blessing from Lord Siva himself, the young boy went to the temple and was able to perform all the worship in the temple as ordained in the *agamas*, and as if, unto the manner born. However, he was not able to lift the *swarna kalasa patra*, or the golden vessel, containing the sacred water for the *Abhisheka* of the Lord. In order to overcome this difficulty, Lord Siva himself according to the *virinchi mahatyam*, bowed down his head and accepted his *abhisheka*. This view has also been expressed by Haradattacharya in his *Gangadharasthaka.*"

In the *Virinchipura Mahatya*, it is stated as follows :

तस्मै दयानिधिर्देव: चन्द्रगङ्गोर्मिशीतलम्
नमयामास बालाय मौलिं वालेन्दु शेखर: ।
ब्रह्म विष्ण्वादिकोटीरनीराजितपदाम्वजम्
कोटीरं नमयामास भक्तानुग्रहकाम्यया ।।

"For him, Lord Siva, whose head was made cool by the moon and Ganga, bowed his head on account of his Great Grace. He bowed his crown to the young boy, which crown was adorned, as it were, by the splendour of the crowns of Brahma, Vishna and others with a view to grace his devotee."

In the *Gangadharashtaka* it is stated :

वालं शैवकुलोद्भवं परिहसत्स्वज्ञातिबन्ध्वाकुलं
खिद्यन्तं निजमूर्ध्नि पुष्पनिचयं दातुं समुद्यत्करं ।
डृष्टवाऽऽनम्य शिरो विरिञ्चिनगरे पूजां तदीयां भजन्
आर्तत्राणपरायण: स भगवान् गङ्गाधरो मे गति : ।।

"That Bhagawan Sri Gangadhara, who readily rallies to the succour of the needy, and who bowed his head in *Virinchinagara* to accept the *puja* of a small boy, who was being rediculed by his relatives, on account of his inability to personally perform the *Puja is my refuge.*"

Hence this place is known as Virinchipuram, the word "*Virinchi*" standing for Lord Brahma. This place is also known as *Bhaskarastala* and as *Bhuloka Kailasa*.

From the epigraphs of the temple, we learn that in 1239 A.D., the local subordinate of Kulothunga II, *viz.*, Rajaraja Sambuvaraya finished the construction of the temple. The *rajagopura* of the temple was built by the famous Vijayanagar king Sri Krishnadevaraya. In 1253 A.D., Chinnabomma of Vellore otherwise known as *Lingappa-nayakan* repaired the temple.

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Tradition has it that when once Sri Appayya Dikshita had to go on a lonely road and several obstacles were created in his way by his sworn enemy Tatacharaya, he prayed to Lord Mahadeva of Virinchipura in a famous hymn called '*Marga bandhu stava*' and was relieved of all his troubles. This prayer is still in vogue and is popular with all persons undertaking hazardous tours.

Ancestors of Sri Appayya Dikshita :

Near this Virinchipura, in the ancient and renowned village of Adayapalam, Sri Appayya Dikshita was born. He came of a family of gifted scholars. According to one account, Sri Appayya Dikshita's paternal grandfather was called as Acharya-Dikshita otherwise known as Acchan-Dikshita. His grandfather had two wives, the first belonging to an orthodox *Saivite* family, and the second, to an orthodox *Vaishnavaite* family, known as *Vaikuntacharya vamsa.* It seems to be clear that till about three or four centuries ago, inter-marriages between *Saivas* and *Vaishnavas* were quite common.

Sri Appayya Dikshita's father was Rangaraja, who like his own father, had performed many sacrifices. He was also an author of repute, and had produced several works on *advaita* philosophy. Sri Appayya Dikshita's younger brother was also called Achan Dikshita and his grandson was the famous scholar and poet Nilakantha Dikshita.

Grandfather Sri Acharyadikshita :

Sri Acharya Dikshita or Sri Acchan Dikshita, the grandfather of Sri Appayya Dikshita was a great soul. He was also called Sri Vakshsthala Acharyadikshita. There is a traditional story about the title '*Vakshastala Acharya*' conferred on this great scholar. It is stated that the renowned Vijayanagar emperor, Sri Krishna Devaraya went once with his queen, to offer prayers at the temple of Sri Varadarajaswamy in Kanchipuram. Sri Acharya Dikshitar, who, being an honoured court poet had accompanied the king, described the scene in a memorable verse, and stated that even Lord Varadaraja, on seeing the queen, who was standing before the Lord with golden lustre and splendour, just like Mahalakshmi, wanted to make sure, whether his own divine consort Lakshmi, was by his side or not, and therefore he bowed his head slightly to look at his *Vakshastala*, where the goddess traditionally is said to reside. It is stated that Sri Krishna Devaraya was so pleased at the composition of the verse, and at the delicate use of the word '*vakshastala*' in the verse

काञ्चित् काञ्चनगौराङ्गीं वीक्ष्य साक्षादिव श्रियम् ।
वरदः संशयापन्नो वक्षःस्थलमवेक्षते

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that on the spot, he conferred the title '*Vakshastala*' as the biruda to the *Acharya*. From that time onwards, he was known as '*Vakshastala Acharya*'. There is another tradition that he was called as '*Vakshastala Acharya*' on account of his great devotion to *Vakshastala Mahaganapati*.

Sri Appayya Dikshita himself has described the greatness of his grandfather in his work '*Nyaya Raksha Mani*' as follows.

आसेतुबन्धतटमाचतुषारशैला
दाचार्यदीक्षित इति प्रथिताभिधानम् ।
अद्वैतचित्सुखमहाम्बुधिमग्नभावं
अस्मत्पितामहमशेषगुरुं प्रपद्ये ।।

" My grandfather was well-known as Acharya Dikshita from the *Setu* to the Himalayas. His inner consciousness is naturally inclined to be immersed in the great ocean of joy, which flows from a realisation of the *advaitic* oneness. He is in the position of being a teacher to many people. In him I take refuge ".

That Sri Vakshasthala Acharya was patronised by Sri Krishna Devaraya, the great Vijayanagar emperor is also attested to by Sri Nilakantha Dikshitar, the grandson of Sri Appayya Dikshitar, in his favourite drama called *Nalacharita*, where he describes the Acharya as one before whom Krishna Devaraya bowed in devotion, and as one who had performed eight *yagnas*, constructed eight *Siva* temples, gave eight villages as *danas*, dug eight tanks, and who had eight sons, all of whom were well-versed in all the *sastras*, and whose fame had reached all the eight directions. The verse is as follows:

तस्य किल कृष्णरायवन्दितचरणारविन्दस्य भरद्वाज
कुलचूडामणे: अष्टभि: क्रतुभि: अष्टभि : आयतनै: शम्भो:
अष्टभिर्ग्रामै: अष्टभिस्तटाकै: अष्टभिश्च सर्वविद्याविशारदै:
तनयै: अष्टापिदिशो यशोभिर्ज्वलिता: ।।

Grandmother Srimati Thotambi :

There is a traditional story about the marriage of Sri Acharya Dikshita with a *Vaishnavite* lady. One Rangaraja, who was born in a *vaishnava* family, well-known as the Vaikuntacharya family, ran into serious debts and was in great difficulties. In order to rid himself of his poverty and indebtedness, he had made up his mind to marry his daughter ten or eleven years old, to an aged rich relative of his. During this time, Sri Acharya Dikshita who had gone out on a tour, and who was returning to his own village, happened to halt for sometime on the banks of a tank in the village, where the father of the girl was residing, to perform his evening *Sandhya* worship. At that time, the young girls of the village

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came near the tank, and as usual with them in the evenings, were playing about. That evening, they were astonished to see Sri Acharya Dikhsita who had come there in a big palanquin, and who was surrounded by his retinue and followers, and who was resplendent in his glory, being a fair young man, and being adorned with costly clothes and ornaments. They stared at him and at his entourage for sometime, and then dispersed to their houses at nightfall. Sri Dikshita, after finishing his evening *Sandhya anushtana*, was about to start for his village, when he found a young girl by name Thotambi, who had kept herself back from her companions, and who was looking at him. On making enquires, she tearfully revealed the story of her intended marriage to an old man, to solve the indebtedness of her father, and took refuge with Sri Dikshita.

Sri Dikshita who was moved to pity by the story, took her in the palanquin, promising to bring her tale to the notice of the king, and went and reported the matter to Sri Krishna Devaraya. In the meantime, the father of the girl, who was furious, gathered a number of *vaishnava* followers round him, and followed in the direction in which the palanquin went. The guards of the palace took him to the king. The traditional account goes on to say that the king gave a lot of wealth to the parents of the girl, and also married her to Sri Acharya Dikshita himself, as per her own likes.

Father Sri Rangaraja Dikshita :

Sri Vakshasthala Acharya married the vaishnavite lady, Thotambi, as his second wife in his thirtieth year. He had four sons by his first wife and the fifth son, Sri Rangarajadhwari, was born to him as the first son from his second wife. The famous Appayya Dikshitar was the first son of this Sri Rangarajadhwari who was born to the *vaishnavite* wife of a *Saivite* Acharya.

Sri Acharya Dikshita had performed the great *yajnas*, *viz.*, the *Sarvatomukha* and the *Mahavrata*. These two *yajnas* cannot be performed by ordinary persons. They are very elaborate ones, and require a great deal of organisation and money to perform them in the prescribed manner. Hence Sri Acharya Dikshita who performed these two must have been a very rich man on whom kings and emperors must have showered their wealth.

The name Rangaraja was that of his maternal grandfather. He is a symbol of the mixture of a *vaishnava* family with a *Saivite* one. Sri Appayya Dikshitar himself in his famous work "*Parimala*", while ending the third *pada* thereof, refers to this mixture of *vaishnava*, with the *saivite* family in the following words :

वैकुण्ठाचार्यवंशाम्बुधिहिमकरणश्रीमदद्वैतविद्या-
चार्य श्रीरङ्गराजाह्वय विसृतयशो विश्वजिद्याजिसूनोः

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"I, Appayya Dikshita, the son of a great man by name Sri Rangaraja, who was born in the ocean of the famous family of Vaikunta-charya, like a moon as it were, who was as if, he was the very teacher for the *advaita vidya*, whose fame had spread in all directions, and who had performed the *Visvajit Yaga*", etc., etc.

Sri Rangaraja Dikshitar had performed the *Visvajit Yagna.* In the fifth sarga of the *Raghuvamsa* of Kalidas, it is stated that King Raghu had performed this sacrifice. It is an ancient rule that one who performs this *yagna* must give away all his wealth as a gift. He who performs it gets the title "*Sarvaveda*".

सर्ववेदाः स येनेष्टो यागः सर्वस्वदक्षिणः

Sri Acharya Dikshita was a rich person, honoured with wealth by mighty emperors. He had given many villages as gifts and had also performed a number of useful repair and other words, normally called "इष्टापूर्त". Sri Rangaraja, his son, had given away all his houses, lands, wealth, ornaments, vessels, etc., etc., in the great *yagna* that he performed, and willingly took upon himself the wealth of poverty. He does not appear to have sought honour, fame, or wealth, in any court. Except as the son of a very colourful and masterful person Sri Acharya Dikshita, and the father of a world renowned scholar and writer, *viz.*, Sri Appayya Dikshita, little else is known of Sri Rangaraja Dikshita. Sri Appayya Dikshita, while making obesiances to his father, discribes his greatness as follows :

यं ब्रह्मनिश्चितधियः प्रवदन्ति साक्षात्
तद्दर्शनादखिलदर्शनपारभाजः ।
तं सर्ववेदसमशेषबुधाधिराजं
श्रीरङ्गराजमखिनं गुरुमानतोऽस्मि ।।

"Him whom all learned persons proclaim as the very *parabrahma*, whose mere *darshan* will make one attain high proficiency in all the Sastras, who had become famous as "*Sarvaveda*", who is like a king as it were among all *vidvans*, to that Sri Rangaraja, my father and *guru*, I offer my salutations".

Sri Rangaraja Dikshita is said to have written two works on the *Advaita Sastra* by name, *Advaitavidya* and *Vivarana Darpana*. But full copies of these works have not upto now come to light or published.

Mother of Sri Appayya Dikshita :

We have no authoritative information about the mother of Sri Appayya Dikshita. Neither has he written anything about her, but there is a tradition that his mother was the daughter of *Virinchipuram*

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Sambhu Dikshitar and that Sri Appayya Dikshita was born at Virinchipuram at his mother's house.

Ancestry in Sri Dikshita Vamsabharana :

At the beginning of the work *Sri Dikshita Vamasabharana* Mannargudi Sri Raju Sastrigal, who was himself an illustrious descendant of Sri Appayya Dikshita's family, describes in the *Prasasti* the greatness of his predecessors in the following verse :

महत्यस्मिन् वंशे मदनरिपुपादार्चनरता :
पुमांसो भूयांस : परमपुरुषार्थाहितधियः ।
अभूवन् ऋक् सामाध्ययन निपुणापारधिषणाः
श्रुतिस्मृत्यध्वन्याः शुभगुणगणाः शुद्धयशसः ।।

" In this great family of good fame, who were traditionally worshippers of the feet of Lord Siva, who destroyed *Madana*, the god of Love, a number of great persons, whose minds were immersed in search of *Moksha*, (*parama purushartha*) who were great intellectuals on account of incessant study of *Rik* and *Sama vedas*, who follow in the path of the *Sruti* and *Smriti*, and who were very famous, being endowed with all good qualities, were born ".

While describing Sri Acharya Dikshita and the two *Yagnas*, *Sarvatomakha* and *Mahavrita* performed by him, the author gives full details of them, with all the *lakshanas* and with all the *tantric* authorities for them. While describing the greatness of Sri Rangaraja Dikshita, the father of Sri Appayya Dikshita, he also gives complete and full details about the *Viswajit Yagna* performed by him. In the same manner he also describes in great detail the lakshana of the *Sarvajit Yagna* performed by Sri Appayya Dikshita.

Since the above *yagnas* involved a lot of oragnisation, labour, and expenditure, they could be performed only by very powerful persons, patronised by kings *etc*. Hence Sri Appayya Dikshita in the forward to his work, while praising the greatness of his grandfather and father, and while explaining the reasons for their renown and fame, has mentioned the *yagnas* performed by them, as one of the reasons for their fame. The commentary of Sri Raju Dikshita, gives full details about the *lakshanas*, the *prayogas*, the *ritviks*, the *samagris*, the *dakshina*, the time, and all other details, regarding the performance of these *yagnas*.

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CHAPTER V

BIRTH

Prasada of Lord Nataraja :

Sri Rangaraja Dikshita, was leading a pure and austere life in his village. He did not have any progeny till he was forty years old. To overcome the '*putradosha*', elderly persons and relatives prevailed upon him to go to the sacred *kshetra* of Chidambaram, and lead a life of penance and prayer there. Another version has it, that, Lord *Margasahaya*, who was the family deity of the Dikshita family advised him to go to Chidambaram and lead a pure life there.

Accordingly Sri Rangaraja Dikshita, betook himself and his family to Chidambaram and was leading a life of austere *tapascharya* there for a period of six years. Everyday he had his sacred bath in the *Sivaganga Thirtha*, had *Siva darshan* everyday, did *Sivapuja* and *nityakarma anushtana* in his house, and was leading a life wholly immersed in devotion to Lord Siva. He was also giving a lot of gifts and doing poor feeding as '*arpana*' or dedication to Lord Siva. One day in the sannidhi of Lord Nataraja, after six years, an *asariri* was heard to say that pleased with his *tapascharya*, the Lord had blessed him with two sons and one daughter. Sri Rangaraja was greatly elated at this divine grace and came to his house. Near his house, he found a venerable '*Tillai Dikshita*' who gave him a golden cup full of fruit juice, and who told him, that if he gave it to his wife, his wishes would be fulfilled. Accordingly, Sri Rangaraja did so and in course of time, was blessed with a child, who became famous later as Sri Appayya Dikshita. Two years later another boy who was named Acharya Dikshita was born and two years later another girl.

In the *Dikshita vamsabharana*, the author describes in the following verse the fact that Sri Rangaraja Dikshita lived in Chidambaram and was immersed in daily *Sivapuja* with lotuses and other flowers, and after performing daily the sacred bath praying the lord for the boon of a son.

पत्न्या साकमुपेत्य तिल्लविपिनं क्षेत्रं पवित्रं परं
गङ्गायां प्रतिवासरं त्रिषवणं स्नात्वा शिवावार्चिचत् ।
नव्यैर्बिल्वदलैः सुमैश्च विविधैः सद्रोणनीलोत्पलैः
शम्याकप्रसवैश्च भक्तिभरितः श्रीरङ्गराजाध्वरी ।।

"Sri Rangaraja Dikshita went to Tillai first along with his wife, which was a very sacred *kshetra*, and was having everyday his bath in

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the Ganga (*Sivaganga*) three times, and was also performing *Archana* to Siva and the Goddess, with new bilva leaves, different varieties of flowers, like *nilotpala* and *samyaka etc.*"

Birth of Sri Appayya Dikshita :

It is generally believed that Sri Appayya Dikshita was born only at Adayapalam village. There is however, some other schools of thought which hold that he was born at Virinchipuram and at Chidambaram. But the present consensus appear to be that he was born only at Adayapalam.

In the *Dikshita Vamsabharana*, it is stated by means of extracts from the *agamas* that Sri Appayya Dikshita is an *Amsavatara* of the Lord himself.

In the seventh *amsa* of *Sivarahasya*, mention is made of the births of Sri Bhagavatpada Sankaracharya, then of Haradatta, and then thirdly of Sri Appayya Dikshita. The following lines are relevant.

दीक्षितोऽपि भवेत्कश्चिन्नच्छैवच्छंदोगवंशजः
भासुराचारनिरतः शिवभक्ताग्रणीः सुधीः
शैवशास्त्रं तदा भूमौ लुप्तं विस्तारयिष्यति

It is stated here that Sri Appayya Dikshita will be born in a family of *Saivite* worshippers and that, he, endowed with great devotion to Lord Siva, will propagate the Saiva Sastra, which had become decadent very widely.

In Sivarahasya, in another place, it is also stated as follows :

कलौ छन्दोगोऽपि श्रुतिशिखरतात्पर्यवचनैः
मम ग्रन्थोद्गन्धैः जयति मतवादिद्विपहरिः
भिनत्येवं दीक्षाक्षपितसुखवृत्तिशिवपदे
शिवेऽदभ्रस्थाने भवति च ततोऽन्ते मम गणः ॥

In this verse it is stated that in *Kali yuga* a *chandogya* or one who is well-versed in the *Vedas* will conquer all the exponents of the other religions by the *Vedantic* truths contained in *Saivite* works and that ultimately he will become one with the Supreme.

It is generally believed that Sri Appayya Dikshita had a touch of divinity in him, as otherwise it was not possible for him to have mastered all the *Sastras* within a short age of twenty years. Moreover it would otherwise never have been possible for him to have lived without any pride, having achieved the pinnacles of fame on account of his memorable learning, and having written more than hundred standard works.

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The author of *Dikshita Vamsabharana* also proceeds to say that other scholars like '*Gangesopadyaya*' and '*Gadadhara*' attained fame by writing only about *Tarka*. Authors like '*Parthsaradhi misra*' and '*Khandadeva*' wrote about the *mimamsa*, while people like *Bhattoji* were great *Vaiyakaranis*. It was only Sri Appayya Dikshita who has written more than one stupendous and authoritative work, in different branches of learning, and has also composed three standard works in the *alankara sastra*. His great poetical gifts have been amply demonstrated in his *kavyas*. Whether his works were kavyas or *sastraic* expositions, they were all well recognised as standard works all over the country and were respected by great pandits. Even to this day, they form the foundations, on which the knowledge in the respective faculties are being taught.

References to the birth of Sri Appayya Dikshita in other works :

The *Sivarahasya*, in the ninth *amsa* of the eigth chapter says the following about the birth of Sri Appayya Dikshita along with others.

म्लेच्छाचारपराः सर्वे दरिद्राश्च द्विजातयः।
भविष्यन्त्यल्पमतयो यतिस्तत्र भविष्यति ।।

शिवे मदंशसंभूतः शङ्करः शाङ्करोत्तमः
चतुर्भिः सह शिष्यैस्तु कलाववतरिष्यति ।।

तस्मै चोपनिषद्विद्या मया दत्ता महेश्वरि।
भूमौ पाषण्डषण्डानां खण्डनं स करिष्यति ।।

कलावेव महादेवि हरदत्ताभिधो द्विजः
अशैवदण्डनार्थाय भविष्यति महीतले ।।

दीक्षितोपि भवेत्कश्चित् मदंशो भूसुरोऽम्बिके।
भासुराचारनिरतः शैवच्छन्दोगवंशजः ।।
अन्येऽपि भक्ता देवेशि चेरे चोले च पाण्ड्यके
भविष्यन्ति महाभक्ताः मयि सर्वासु जातिषु ।।

सुन्दरो ज्ञानसम्बन्धः तथा माणिक्यवाचकः ।।

In the above verses, it is stated that when the twice born become confused in their thoughts, a great *yogi* will be born to help them. First Sankara, along with his four disciples will be born in *kali*, to whom the secrets of the *Upanishads* had been given by the Lord himself. He will then proceed to condemn the religions opposed to *Vedic* thought. Then, a great sage by name Haradatta will be born in order to condemn those religions which were against *Saivite* worship. Then, Dikshita will be born as an *amsa avatara* of the Lord himself, in a family of vedic pandits dedicated to the worship of Siva.

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In the *Gangavatarana* of Sri Nilakanta Dikshita, brother's grandson of Sri Appayya Dikshita, the birth of Sri Appayya Dikshita is described as follows :

मुनिरस्ति भरद्वाजः ख्यातस्त्रिभुवनेष्वपि ।
अग्नैर्यस्य जहौ रामोऽप्यरण्यगमनश्रमम् ।।

तस्यान्वये महत्यासीत्क्षीरोद इव चन्द्रमाः ।
श्रीकण्ठचरणासक्तः श्रीमानप्पय्यदीक्षितः ।।

विधित्रयी यदाक्षिप्ता नाऽन्यत्र लभते गतिम् ।
जयन्त इव दुर्दान्तजानकीशशरार्दितः ।।

आगमैरप्यसंवेद्यमाद्यं यत्तत्वमैश्वरम् ।
आकुमारं परिज्ञातं तदेवासीद्यदुक्तिभिः ।।

श्रीकण्ठदेशिकग्रन्थ सिद्धान्तद्योतचन्द्रिका ।
श्रीमती निर्मिता येन शिवार्कमणिदीपिका ।।

गङ्गया यःपुरा स्नातः देवश्चन्द्रार्धशेखरः ।
गाङ्गेयेन पुनः सस्नौ सोऽवतीर्य यदात्मना ।।

अमोषणीयैरक्रय्यैः अमूल्यैरमलीमसैः ।
यत्प्रवन्धैश्शतेनैव भारती परिर्कमिता ।।

यं विद्म इति यद्ग्रन्थान् अभ्यस्यामोऽखिलानिति ।
यस्य शिष्या स्म इति च श्लाघन्ते स्वं विपश्चितः ।।

नाकेऽपि सति देवानां माहात्म्यकलहे मिथः ।
वादः शाम्यति यद्वाचि विन्यस्य निखिलं भरम् ।।

आमोदिभिर्वचः पुष्पैरर्चितो येन शङ्करः ।
तत्याज काशधुत्तूरधारणोपहितां रुजम् ।।

"*Bharadwaja* was a sage well-known in the three worlds, and by his hospitality even Sri Rama was relieved of the tiredness of going to the forest. In his family, Sri Appayya Dikshita who is a worshipper of the feet of Srikanta was born like the moon in the ocean of milk. The three *vidhis* of the *mimamsa* (like *Apurva*, *parisamkhya* and *niyama*), were so well mastered by him, that they could find no other refuge in the worlds and came back to him like *Jayanta* who was pursued by the relentless arrows of Sri Rama. All the great truths of the *agamas* pertaining to Lord Siva, which are difficult to understand were known to him from his very young age. He wrote the *Sivarka mani dipika* which establishes the *siddhanta* of the *Srikanta* doctrine. He, being the *avatara* of Lord Siva, was once bathed by Ganga, and later was bathed by *Gangeya* (gold).

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He wrote more than one hundred works which were original and standard works and which were invaluable. Pandits were praising him by saying that they knew him, or had read under him, or were his disciples. His words were so authoritative that even *Devas* when they had any difference of opinion were compromised by his weighty utterances" etc.

In the *Vairagya sataka* also, of the same author, the following occurs about Sri Appayya Dikshita.

कृतदीक्षीऽघोरमखे कुलकूटस्थो भरद्वाजः ।
विद्येश्वरेषु कश्चन पितामहो न इति विस्रम्भः ।।

In the *Siva rahasya*, again it is stated that Sri Appayya Dikshita was born as if to please Lord Sambu or Siva who was very unhappy that the real truth of the *Vedas* and the *Kalas* were not known properly in the world.

विधाय वेदान्विविधाः कलाश्च भावज्ञमप्राप्य विषीदतोऽन्तः ।
शंभोः प्रियं कर्तुमिवावतीर्णः श्रीमान्जयत्यप्पयदीक्षितेन्द्र : ।।

In the *Nilakanta Vijaya Champu*, *Siva Lilarnava* and *Sivotkarsha-manjari* of the same author, the following description occurs, wherein Sri Appayya Dikshita is stated to have been an *avatara* of Srikanta and a follower of Srikantavidya

In the Champu

"लीढालीढपुराणसूक्तिशकलावष्टम्भ संभावना-
पर्यस्तश्रुतिसेतुभिः कतिपयैर्नीते कलौ सान्द्रताम् ।
श्रीकण्ठोऽवततार यस्य वपुषा कल्क्यात्मनेवाच्युतः
श्रीमानप्पयदीक्षितः स जयति श्रीकण्ठविद्यागुरुगुरूः"।।

In the Siva Lilarnava

"कालेन शंभुः किल तावतापि कलाश्चतुष्षष्टिमिताः प्रणिन्ये
द्वासप्तर्ति प्राप्य समाः प्रबन्धान्शतं व्यधादप्पयदीक्षितेन्द्रः" ।।

In the Sivotkarsha manjari

"भूमिर्भ्राम्यति बद्ध एव मरुति प्रत्यग्भ्रमोऽत्यद् भुतः
भ्राम्यन्त्येव सहाश्रयेण च दिविज्योतींषि सर्वाण्यपि ।
आवर्तोऽयमपां भ्रमः परिणतो मूर्तिर्हरस्याष्टमी
यासावप्पयदीक्षितो जयति सा मूर्तिर्हरस्याष्टमी ।।

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Namakarana:

Sri Rangarajayajva the father of Sri Appayya Dikshita performed the *Jatakarmas* of his child according to the injunctions laid down in the *sastras* and with great love called him '*appa*'. Hence from his early age, he was known as *Appa*, *Appaya*, or *Appayya* with different spellings.

It is also stated that his real name was Vinayaka Subrahmanya Sarma, as the son was born as a result of Lord Siva's blessings, and that the father wanted that the name of Siva's son should be fixed for him. As per this school of thought, it is stated that the child was known as *Appa* out of affection and love for him, from his parents and this name stuck to him later.

However, all the Pandits have immortalised the name of Sri Appayya Dikshita in several of their works by weaving scholarly and interesting anecdotes about him. For example, it is stated that *Appu* means water or Ganga; *Ayya* means leader or son. Hence *Appayya* is stated to be leader of Ganga that is Lord Siva etc.

It is traditionally stated that Sri Appayya Dikshita exhibited his great qualities of devotion etc., even during his childhood. It is stated that as a child when he was playing with his friends, he used to build temples with mud, offer sweetmeats to the Lord and do *puja* etc., to Him. He learnt at the feet of his father all aspects of higher learning.

Birth of a Brother and Sister to Sri Appayya Dikshita:

At the end of two years, a second son was born to Sri Rangaraja. He was named as Acharya Dikshita following the name of his grandfather. This name became in course of time as 'Achan Dikshita'.

After some time a daughter was also born to the parents. She was named as "Gnanambika".

Sri Nilkanta Dikshita in his *Gangavatarana kavya* has the following to say of his family and about himself:

तत्समानप्रभावस्य तदनन्तरजन्मनः ।
आसीदाच्चान्दीक्षितस्य पुत्रो नारायणाध्वरी ।।

जयन्ति तनयास्तस्य पञ्च सौभ्रात्रशालिनः ।
गर्भदासा महेशस्य कवयश्च विपश्चितः ।।

तेषामहं द्वितीयोऽस्मि भूमिदेवी तनूभुवाम् ।
नीलकण्ठ इति ख्यातिं नीतः शंभोः प्रसादतः ।।

"A son called Narayanadhwari, was born to Sri Acchan Dikshita, who was the younger brother of Sri Appayya Dikshita, and whose *prabhava*

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was equal to that of his brothers. He had five sons, who were illustrious, who were devoted to the worship of *Mahesa* from their very birth, and who were renowned poets and pandits. I am the second among them, by name Nilakanta, by the grace of Lord *Sambhu*."

The parents were living happily with their children in this manner.

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Chapter VI

EDUCATION AND EARLY LIFE

Education under Mullandram Gururamakavi :

Sri Appayya Dikshita's father taught him himself the alphabets, and later on appointed Mullandram Gururamakavi who was a renowned poet, for teaching him *Kavya*, *Nataka* and *Alankara*. Being a born genius, Sri Appayya Dikshita was able to grasp very quickly whatever was taught to him, and in a short time became a complete master in whatever subject was taken up for study. His brother Achan Dikshita also was taught by the same pandit.

In the *Nalacharita* of Sri Nilkanta Dikshita, the following description of the greatness of Achan Dikshita, brother of Sri Appayya Dikshita occurs :

सूत्रधारः—तत्सोदर्यस्य विद्वत्कवेराच्चान्दीक्षितस्य महिमा केन वर्ण्यते। तथापि किञ्चिद्वर्णितं गुरुरामकविना

शब्दब्रह्म जगाहुषी जगृहुषी वैशेषिकं साहुषी
तर्कोन्मेषमुपेयुषी श्रुतिशिखां भाट्टे पदं दाशुषी।
साङ्ख्यार्थानधिजग्मुषी विविदुषी साहित्यमर्माऽखिलं
कस्मिन्नस्य हि शेमुषी नृपसभे नापूपुषद्वैदुषीम्॥

The *Sutradhara* in the above drama, tries to describe the greatness of Sri Achan Dikshita, and says that there was no one in the assembly of the king, to equal him in his knowledge of the *Sabdabrahma*, in his grasp of the *Vaiseshika* doctrine, in his relentless pursuit of *tarka*, in his knowledge of *Srutisikha* or Vedanta, in his knowledge of *Sankhya*, and in his mastery of all literature.

Upanayana :

Sri Rangarajadhwari was well pleased with the progress of the education of his two sons under Gururamakavi, and after a few years, withdrew his sons to his own house after duly honouring their teacher.

His father then himself performed the *Upanayana* ceremony of his sons on a good and auspicious day, and initiated them in the teaching of the *vedas*.

He also married off his daughter to a suitable bridegroom in the *Vadhula gotra*.

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Education under the father :

After the *upanayana* was over, the boys continued their further education under their own father, who was himself a renowned poet.

Sri Appayya Dikshita acquired all his mature knowledge from his own father, and there was no need for him to go to any other teacher. This was mentioned by Sri Appayya Dikshita himself in many places in his works.

(*i*) In the *Siddhanta lesa sangraha*, Sri Appayya Dikshita has written as follows :

प्राचीनैर्व्यवहारसिद्धविषयेष्वात्मैक्यसिद्धौ परं
सन्नह्यद्भिरनादरात्सरणयो नानाविधाः दर्शिताः ।
तन्मूलानिह सङ्ग्रहेण कतिचित्सिद्धान्तभेदान्धिय
श्शुध्यै संकलयामि तातचरणव्याख्यावचःख्यापितान् ।।

"In order to have clarity of thought in my mind, whatever my father taught me about the *advaita siddhanta* and the details thereof, I have collated all of them and written them here."

(*ii*) Similarly, in the end of the first pada of the *Parimala*, Sri Appayya Dikshita writes as follows :

कणभक्षपदाक्षकपक्षपरिष्करणक्षणतक्षणदक्षगिरं
अति कर्कशतर्कशतक्षुभितक्षपितक्षपणक्षणभङ्गपदम् ।
कपिलोक्तिनिराकरणप्रवणंकृतपन्नगसूक्तिपरिष्करणम्
नयमौक्तिकभूषितभट्टमतं विमलाद्वयचित्सुखमग्नधियम् ।।

महतामपि मान्यतमं विदुषां
विनिवेश्य गुरुं हृदि वैश्वजितम् ।
नयसंहतिशालिनि कल्पतरौ
विवृतश्चरणः प्रथमः प्रथितः ।।

"My father had completely mastered the doctrines of *Kanada*, *Gautama*, *Buddha*, *Kapila* and *Patanjali*. He had learnt their systems of philosophy or *darsanas*, as well as all the *mimamsa sastras* very well, and condemned the first four which are against *advaita* and accepted the last two, which are in favour of the *advaitic* doctrine. He therefore spent all his scholarship and thinking powers to establish the *Suddhavaita* doctrine and being immersed in it, was respected and worshipped by even great scholars. That father of mine who was also my teacher and who had performed the *Visvajit yagna*, I keep in my mind in deep prayer, and hereby do the *vivarana* of the first pada of the *kalpataru* which is full of the essense of *nyaya sastra*."

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(*iii*) In the *Nyaya raksha mani* also, Sri Appayya Dikshita writes as follows in praise of his father :

यं ब्रह्मनिश्चितधियः प्रवदन्ति साक्षात्
तद्दर्शनादखिलदर्शनपारभाजम्ः
तं सर्ववेदसमशेषबुधाधिराजं
श्रीरङ्गराजमखिनं गुरुमानतोऽस्मि–

Here, he bows to his father Sri Rangarajamakhi as to a *Guru*, and calls him as the repositary of all knowledge and one who is so praised by all who are themselves great pandits and sages.

(*iv*) He also mentions his father elsewhere in the following verse:

सर्वविद्यालतोपध्नपारिजातमहीरुहान् ।
महागुरूनमस्यामि सादरं सर्ववेदसः ।।

" I bow before my *guru*, who had the biruda of *Sarvaveda*, who was illustrious like the *Parijata* tree, which was, as it were, surrounded by all the creepers of all the *sastras.* "

(*v*) At the end of the third *pada* of the *Parimala*, Sri Appayya Dikshita states as follows :

वैकुण्ठाचार्यवंशांबुधिहिमकिरणश्रीमतद्वैतविद्या-
चार्य श्रीरङ्गराजाह्वय विसृतयशो विश्वजिद्याजिसूनोः ।
ग्रन्थे कल्पद्रुवरपरिमले सर्वजिद्याजिनोऽस्मिन्
पूर्णः पादोऽजनिष्ट भ्रमरहितहिते निर्विशेषप्रधानः ।।

In this he says that his maternal grandfather's family is a well-known and illustrious *vaishnava* family known as *Vaikuntacharya* family and that he himself had performed the *Sarvajit yagna.*

(*vi*) In the *Sivatatva viveka*, he refers to him as his *Guru* though not by name or as his father :

सर्वविद्यालतोपघ्नपारिजातमहीरुहान्
महागुरू न्नमस्यामि सादरं सर्ववेदसः

It is thus clear that Sri Appayya Dikshita learnt, all that he came to be very famous for later, at the feet of his own father, and that he had no other formal education with any one else.

Demise of Sri Rangarajadhwari :

Sri Rangaraja was leading a happy and peaceful life in the company of his sons. At this time king Chinna Bomma who was ruling over

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Vellore, invited Sri Rangaraja to his court, on hearing his great learning and wisdom. Sri Rangaraja also gladly accepted this invitation and reached Vellore with his family. His friendship with the king and the royal patronage was increasing day by day and Sri Rangaraja was doing many *yagnas* and was leading a contented family life.

Sri Appayya Dikshita also was doing all the *vratas* as laid down in the *sastras* and was living with his father. After sometime Sri Rangarajadhvari who could see his end nearing, returned to his native place Adayapalam along with his family after taking leave of the king. He being a great *vedantin*, was aware of the impermanence of the body, and sensing that his end was drawing near, he called his sons near him and gave them sound advice.

" What we have learnt is only a microscopic part of the great ocean of learning. Hence it is extremely foolish on the part of any one to feel proud of his learning. Pride is the first enemy of all real learning. Hence be never proud of what little you have learnt. Also, all our faculties, our body, mind and intellect have been been created only to be of service to others. Hence these have to be kept pure always, and used solely to the worship of Lord Siva. The mind is to be used to meditate on Him, the body to do service to him, and the intellect to propagate his greatness among the world. Lord Siva is the Supreme Reality. Hence all sages who wear the *Vibhuti* and *Rudraksha*, have to be considered as Lord Siva himself. Also always try to please Lord Vishnu who is the *yagnapati* by doing *yagas*."

With these words of sagely advice Sri Rangaraja departed from this world. Sri Appayya Dikshita though he was aware of the impermanences of all that is born, was still not able to control his anguish, at the demise of one, who was not only his father, but also his teacher. He could console himself, in course of time, and finished all the ceremonies in memory of his father strictly as laid down in the sastras.

Sri Appayya Dikshita having learnt the *Vedas* and *Vedangas* was leading an austere and disciplined life. He used to get up well before sunrise in the *Brahma muhurta*, finish his ablutions and bath, and perform *Sivapuja* after the *Sandhya upasana*. He used to spend considerable time in *Japa*, prayer and meditation. He never failed to perfrom the *Brahmayagna* before his food. After food he spent considerable time in discussions and study with other pandits and in learning *mimamsa*, *tarka*, *vyakarana*, *vedanta* etc. In the evening, he again did his *Gayatri*, *Japa* etc. after his *snana*, and then did *Siva puja* again. After food, he used to spend a considerable portion of time at night in inner meditation and deep philosophical thinking. While Sri Appayya Dikshita was leading a regulated life in this manner, the king Chinna Bomma was converted to *vaishnavism* by Srinivasaguru Tatacharya, who was born in

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the *Srisaila purna vamsa*, who was a follower of the *pancharatra* school of thought and who bore the title of '*Kotikavyabiruda*.'

Royal Patronage :

Sri Appayya Dikshita like his father was the court poet of Chinna Bomma of Vellore.

In the *Dikshita Vamsabharan*, the author has introduced three new interesting verses. Of these, the first is in praise of Sri Chinna Bomma as follows : This verse has not upto now been published..

अंभोजं कलयन् समक्षमवने साहित्यरीन्यां दृशो
मन्धातारमपार संपदि महद्भावे यशोराशिषु।
शत्रूणां पुरभञ्जने धृतिगुणे किंचोरगेन्द्रो मति-
प्रागल्भ्ये प्रविभाति बोम्मनृपतिः पाकाहित प्राभवः॥

"The King Chinna Bomma is like Devendra in glory, like Mahavishnu in protecting the universe, like Bhojaraja in his patronage of poets etc. He has the beauty of lotus in his eyes. He also shines like Mahalakshmi in his great wealth, like Lord Brahma in his splendour, like *Mandhata* the great emperor of *Surya* vamsa in his glory, like Lord *Parameswara* in destroying the cities of his enemies, like *Himavan* in bravery, and like *Adisesha* in his intellectual faculties."

(The word *Ambhojam* can be split up to read as either '*am*' and '*bhojam*' or can be read as a single word '*ambhojam*'. The letter '*am*' means Vishnu. Similarly the word '*mandhataram*' can be split up to read as '*mam*' and '*dhataram*' or can be read as '*Mandhataram*'. Similarly the word *Uragendra* can be split up as "*u*" which means *Siva* and '*agendra*' or can be read as a single word "*Uragendra*".)

In the meantime, the royal court at Vellore had lost much of its splendour on account of the demise of the court poet Sri Rangaraja-dhvari. The king invited Sri Appayya Dikshita though he was hardly in his teens to fill up this important post. Sri Appayya Dikshita also gladly accepted the invitation and shifted himself along with his brother to Vellore and was propagating in the royal court, the greatness of Lord Siva, the prosperity of his worshippers etc. Though he was of a very young age, still Sri Appayya Dikshita by the keenness of his intellect and the eloquence of his words was shining unconquerable in the *sastr-artha* debates that were very common in those days. He was highly respected everywhere and his name and fame spread everywhere. All the kings of Kalahasti, Tanjore, Karvetinagar and Venkatagiri tried their best to avail themselves of his service as court poet. But Sri Appayya Dikshita was deeply attached to Chinna bomma of Vellore and was leading a contented life in his court.

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Meanwhile, Tatacharya, who was an aggressive propagator of *Vaishnavism*, became jealous of the fame and the royal patronage of Sri Appayya Dikshita, and was giving him any amount of trouble. A feud developed between both, and there are a good number of anecdotes about Sri Tatacharya's attempts to do away with Sri Appayya Dikshita and how Sri Appayya Dikshita overcame all of them by the grace of Lord Siva.

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CHAPTER VII

MARRIAGE

While Sri Appayya Dikshita was thus leading a life of austerity, penance and serious living at Vellore, he came of marriageable age and the question of finding a suitable bride to him arose. Moreover, a devout follower of the injunctions of the *sastras*, that he was, it became essential to him to enter the *Grihastha ashrama*, in order to carry out the rites of *Agnihotra*, and the many *yagas* etc., that he had to perform.

Ratnakheta Dikshita :

At that time, a great worshipper of Devi, and a renowned pandit by name Ratnakheta Dikshita was living in a village called Surasamudra agrahara. His original name was Srinivasa Dikshita. He came to be called as Ratnakheta Dikshita, in honour of a renowned verse that he once composed. In his own drama called "*Bhavana Purushothama nataka*" he has given details of himself. His grandfather was Krishna Bhattaraka, who was famous as a writer who composed one work a day. His son was Bhavaswami Bhatta. His wife was called Lakshmi. Their son was Srinivasa Dikshita. Since he had defeated all pandits in debate in the royal court, all of them presented him with a '*ketaya*' made of '*ratna*' and hence he came to be called '*Ratnaketa Dikshita*'. He was strictly following the *srauta* and *smartha* injunctions. He was a great scholar in the *shad-darsanas* or six systems of philosophy. His younger brother Ardhanariswara Dikshita was called by the *biruda* दिग्दंतिद्योतितदिवाप्रतीप: *i.e.* one whose fame was shining all the time and not necessarily during the day time. He used to conquer many vidvans well versed in many *sastras* and used later to honour them.

He belonged to the Tooppil family. He was honoured and patronised by the Pandya king Chandrasekhara. His original name was also known as Srinivasadhwari. He was said to be a *Satavadhani.*

Writing about him, his son Rajachudamani Dikshita in his *Rukmini Parinaya Mahakavya* says as follows :

संध्या सन्धुक्षिताम्भोधर नलिकगणादुद्गतान्सीसखण्डान्
तारा<0x0D>ऽऽकारान्निरोद्धुं शशिरविकपटाद्बिभ्रतौ रत्नखेटौ ।
अन्योन्यं युध्यमानावुदयचरमभूभृत्प्रवीराविति द्रा–
गुक्त्या ख्यातापराख्य: क्षितिपतिवचसा रत्नखेटाध्वरीति ।।

While describing the evening *sandhya* time, the poet in the above verse compared the mountains of the east and the west to two warriors

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who were firing at each other. The missiles shot by both which were shining were described as the stars or nakshatras in the firmament. To resist them, the eastern mountain and the western mountain were said to have taken the moon and the sun as two shields which were inlaid with gems or ratnas. Tradition has it, that the king, when he heard this clever description, gave him the title '*Ratnaketa Dikshita*'.

The reference to Sri Srinivasa Dikshita is also given in another verse as follows :

तत्रास्ति कश्चित्तरुणाग्निहोत्री षड्दर्शनीसागरपारदृश्वा।
शतावधानीत्यपराभिधानः श्री श्रीनिवासाध्वरिसार्वभौमः॥

The above verse means that in that *agrahara, i.e. Surasamudra*, Srinivasa Dikshita, an *agnihotri*, and one who had mastered the *Shad darsanas* and one who was also known by the name *Satavadhani* was living.

He himself has mentioned in the vedantic work '*Bhavana Purushothama*' that the chieftain *Surapa nayaka* gave him succour and patronage. We learn from other evidences that Surapa nayaka's son Bodha Nayaka ruled at Gingi fort from 1550 to 1575 A.D. Sri Appayya Dikshita calls him as *Maninagapuradhiswara*. His mother's name was *Vengalamba*. The three *agraharas* donated by him were given, one in his own name, and the other two in the names of his parents, and were called Vengalambapuram, Bodhasamudram and Surasamudram.

Sri Srinivasa Dikshita was living in Surapasamudra and had the honour of having an elephant accompanying him, which honour was conferred on him by the king. He has composed more than sixty *Mahakavyas*. His son Rajachudamani Dikshita started writing dramas at the young age of seven. Many of his kavya *natalankara granthas* are very famous.

Visit of Kasi Pandits to Ratnakheta Dikshita:

Ratnaketa Dikshita's wife was also a great poet. There is a tradition that some pandits once came from the north with a view to invite Sri Dikshita to debate. They reached his house in the early morning and found his wife sprinkling the house with water in the process of cleaning it. On making enquiries of her, she sensed their intentions and replied in the following verse suited to the occasion :

विपश्चितामपाश्चिमेऽथ रत्नखेटदीक्षिते
सपत्नजित्ययत्नतो विवादकेलिमागते।
बृहस्पतिः प्रजल्पति प्रसर्पति क्व सर्पराट्
षडाननो नताऽननश्चतुर्मुखश्च दुर्मुखः॥

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The meaning is as follows :

When Ratnaketa Dikshita who is pre-eminent among the pandits enters the debate hall, his enemies are easily conquered; even *Brihaspati* begins to prattle; *Adisesha* slips away somewhere; *Subrahmanya* hangs down his head and *Brahma* is discomfited.

Apart from the meaning, the verse is set in a metre that suits the occasion, *viz.*, cleaning the house, with water.

The pandits who heard this verse, composed on the spur of the moment, were stunned at her literary ability and gave up all attempts to engage Sri Dikshita in debate and went away.

Turning Amavasya to Paurnima :

There is another traditional story associated with Sri Ratnaketa Dikshita. Once when the king Chandrasekhara forgot the tithi of the day and asked the Dikshita, who was present in the court what it was, Sri Dikshita, without any thought said that it was a *purnima* day. On hearing the derisive laughter of the other courtiers present, and remembering that it was an *amavasya*, the king was perplexed and asked Sri Dikshita how it came about that he was wrong. Sri Dikshita told the king that his words would never become wrong. He sat in deep meditation and prayed to the Devi. Goddess Kamakshi appeared before him, and gave her *tatanka*, or ear ornament to him and blessed him and went away. The ear ornament began to ascend the heavens and shone like a resplendant moon and thus his words came true by divine grace. From that day onwards, he was more honoured by the king. This is described in Sivanandayogi's work in the following verse :

ततः श्रीमान्राजा कनकमयपीठे भगवती–
कृपापूर्णापाङ्गद्वितयविषयीभूतमनिशम् ।
विधायासङ्ख्यानैर्नवमणिभिराकण्ठभरितँ-
रमुं सम्भाव्यादान्मणिवरलसत्खेटकमपि ।।
ततःप्रभृति रत्नखेटकविराडितीह प्रथा-
मुपेत्य च मतङ्गजद्वयविषाणकोटिष्वपि ।
दिवाबिरुददीपिकानिकरमुच्चकैर्दीपयन्
चरत्यवनिमेष हि प्रथितकीर्तिमालो महान् ।।

By the injunctions of the Goddess whom he worshipped, he gave his daughter Mangala Nayaki as the wife of Sri Appayya Dikshita and was thus the father-in-law of the great Dikshita.

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Grace of Goddess Kamakshi :

Traditional accounts about the marriage of Sri Appayya Dikshita with the daughter of the renowned Ratnaketa Dikshita state that once king Chandrasekhara who was the patron of Ratnaketa Dikshita, having heard from the mouths of other pandits, about the great learning of Sri Appayya Dikshita asked him whether he had heard about Sri Appayya Dikshita. Sri Ratanketa Dikshita replied that Sri Appayya Dikshita was a born genius, who had mastered all the branches of learning even from his childhood and infancy, and that he was only waiting for an opportunity of conducting a debate with him. With the permission of the king he went to Kanchipuram and prayed to Goddess Kamakshi for her blessings in order that he might win in the debate with Sri Appayya Dikshita. He prayed to the goddess in the following verse:

अम्बाश्रितेष्टवरदेऽप्पयदीक्षिते मे
दीव्येत्कला किमु नभस्यति सोऽथवा माम् ।
जानाति मच्चरितमीश्वरि– सर्वलोकः
तत्कृच्छ्रतोऽपि विजयं कुरु शङ्करीति ।।

The goddess thereupon replied to him that Sri Appayya Dikshita was not an ordinary mortal, but the very avatar of Lord Siva, and that she had blessed Sri Ratnaketa Dikshita in the past, that no human being would be able to conquer him in debate, but that Sri Appayya Dikshita being an avatar of Lord Siva, could not be won by him. The Goddess also told him that he should marry his daughter to Sri Appayya Dikshita and by virtue of his relationship as father-in-law, he would also become the *Guru* of Sri Appayya Dikshita and hence might in some manner construe himself to be his superior. This traditional blessing of Goddess Kamakshi is contained in the following two verses :

वत्सालमत्र शिव एव न मानुषोऽयं
तुभ्यं नृलोकविजयाय वरो हि दत्तः ।
शंभुस्स सूरिरहमेव भवान्हि तस्मात्
तुल्यश्रियोर्न कुशलं युवयोर्विवादः ।।
सतां वराय तनयां दिशाऽस्मै मङ्गलाम्बिकाम् ।
तेन ते काङ्क्षितं सर्वं परिपूर्णं फलिष्यति ।।
वैदुष्येणाऽपि वयसा मत्प्रसादेन भूयसा ।
नूनं गुरुत्वं लभसे श्वशुरत्वेन चानघ।।

At the same time, Lord Ekamranatha, the presiding deity of Kanch appeared in a dream to Sri Appayya Dikshita, and told him that

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he should go to Kanchipuram and that Sri Ratnaketa Dikshita would offer him his daughter and that he should take her as his wife. Sri Appayya Dikshita felt very glad about this divine command, and betook himself to Kanchipuram and was awaiting events.

Sri Ratnaketa Dikshita on an auspicious day brought his daughter to him as per the behest of Goddess Kamakshi and offered her in marriage to him. She was accepted by Sri Appayya Dikshita. Sri Ratnaketa Dikshita arranged the ceremony on an auspicious day, and in the presence of his relatives, friends etc., married his daughter Mangalanayaki by name, in a formal manner to Sri Appayya Dikshita. The newly married couple were also honoured by the king.

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Chapter VIII

LIFE AT VELLORE

Arrival of Pandits from Kasi :

Sri Appayya Dikshita then left Kanchipuram and reached Adayapalam, his native place. He was leading his life there following strictly the *anusthanas* prescribed in the *srutis*, and was spending his days in teaching the many students who had gathered round him from all parts of the country, in composing many standard works about the greatness of Lord Siva, and in doing *Siva puja* every day.

There is a traditional account about how a number of pandits well-versed in all branches of learning and who were travelling to *Sethu* from Kasi came to Adayapalam, on hearing of the greatness of Sri Appayya Dikshita's scholarship, and asked him in what particular *sastras* he had specialised. Sri Appayya Dikshita replied to them in the following verse :

नाहमधीती वेदे न च पठिती यत्र कुत्रचिच्छास्त्रे ।
किन्तु दरेन्दुवतंसिनि पुरहंसिनि पुंसि भूयसी भक्तिः ।।

The above verse means that he had read neither the *vedas*, nor the *sastras* but that his only qualification was that he was full of devotion to Lord Siva. The verse has been composed making use of very abstruse rules of grammar, that the pandits were able to easily understand that they were dealing not with an ordinary teacher, but with an extraordinary genius, and after paying their respects to him went on their own way.

Jyothistoma Yagna :

Sri Appayya Dikshita was performing the traditional *pancha-yagnas* for the *devas*, the *pithrs*, the *manushyas*, the *bhutas* and the *brahmanas*. He was also following the *Pakayagna samasthas* like the *sraddha, sravanya, agrahayani etc.*, and also the seven *havis yagna samstha*. He was very anxious to perform *jyotisthoma* sacrifice. The *ritviks* who were living in Adayapalam were also *srotriya* brahmins who were equal to *Vasista* in their knowledge and *achara*. They were fully qualified to perform all the *yagnas* according to the injunctions laid down in the *Brahmanas*.

Sri Appayya Dikshita selected seventeen *ritviks and* prayed to the *Yagneswara* of the *somayaga* and finished the *jyotistoma yagna*. He pleased the gods by offerings of cow's milk and other *devas* by the offering

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of jaggery, curds, honey etc., Many *ritviks* from all over the country had attended this in order to get the grace of the *Yagneswara*. Sri Appayya Dikshita completed the *Yagna* with the *avabritasnana* and pleased Lord Chandramouliswara.

He also pleased Lord Siva who was the *yagnarupi* by *agnyadheya, agnihotra, dasapurnamasya, chaturmasya, agrayana, nirudha pasu bandha, southramani*. These were known as the seven *havis samasthas*.

Vajapeya Yagna :

While he was living like this in his native place, some citizens of Kanchipuram came to him, and felt his *Brahmatejas* which was glowing as a fourth *agni*, along with the other three traditional fires, *viz*., *dakshinagni, garhaspatya* and *avahaniya*, and prayed to him that he must come to Kanchipuram and perform the *vajapeya yagna* at that place in the presence of Lord Ekamranatha for the benefit of the whole world. On hearing their request made to him, in the *agnihotrasala*, Sri Appayya Dikshita thought that even this must have been only due to the divine dispensation of Lord Siva and accepted the invitation. He also asked them to invite all the pandits, kings etc., and instructed them on the various *samidhas* that they had to gather for this important event.

The performer of a *vajapeya yagna* must be an exceptionally pure one in both body and mind. The greatness of this *yagna* is found in the *srutis* and especially in *ashtaka* 1 *prasna* 3 and *anuvaka* 3 and 4. Though the *sutras* of *apasthambha* and *bodhayana* do not mention the *vajapeya yagna*, still in the *chandopa samaveda srouthasutra* of the *Brahmanas* full details of this *yagna* are given. A huge *yagna sala* was erected and specific places were allotted to the pandits, the performers of *japa*, the *ritviks*, the performers of the *parayana*, the *sadasyas* and the other *brahmins*, the kings and others who had come to see the *yagna*.

Holding the Silken Umbrella by the King :

There was traditionally a practice, that a king had to hold the white umbrella as a mark of honour and distinction over one who performs the *vajapeya yagna*. The *yagna* being an elaborate one had to be performed with a great deal of expense and organisation which was possible only to those enjoying munificent royal patronage. Many kings from all over the country who had helped in this yagna were present in the *yagna sala*.

At that time, Chinna Bomma Nayaka, the patron of Sri Appayya Dikshita, who was under the influence of Sri Tatacharya had not come to the *yagna*. Among the kings who were present was the king of Tanjore Narasimha Bhupala Varma. He had written a letter to Sri Appayya Dikshita anticipating his arrival and awaiting his permission to enter

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the *yagna sala*. On being permitted by Sri Appayya Dikshita he came to Kanchipuram along with all his retinue and after the *avabrita* was over, the king held the white umbrella over Sri Appayya Dikshita in the traditional manner. After performing the *yagna* in the proper manner, Sri Appayya Dikshita returned back to his native place, Adayapalam.

Request of Sri Chinna Bomma :

Chinna Bomma of Vellore who heard about the *yagna* felt sorry that he could not attend it, as he was then under the influence of Sri Tatacharya. He therefore felt that he must honour Sri Appayya Dikshita somehow or other. He sent a golden palanquin to Sri Appayya Dikshita to come and honour his court. He also sent a message that his court was adorned both by Acharya Dikshita and Rangaraja, Sri Appayya Dikshita's grandfather and father, and that Sri Appayya Dikshita should also give him the benefit of his presence by attending his court. Sri Appayya Dikshita wanted to test the sincerity of the king and after two or three invitations, suddenly came near Vellore and took his residence in a nearby village. Sri Chinna Bomma Nayaka thereupon betook himself to Sri Appayya Dikshita with all the retinue, showed him all respect and honour and brought him to his court.

Life at Vellore :

From that time onwards, Sri Appayya Dikshita was living at Vellore as the court poet of Chinna Bomma Nayaka. Sri Tatacharya, however, could not reconcile himself to the growing influence of Sri Appayya Dikshita in the court, and was trying his level best in order to put obstacles in his way. The people of Vellore also were fully engrossed in the worship of Lord Siva, and under the guidance of Sri Appayya Dikshita and the sympathetic government of Sri Chinna Bomma, were living a religious and contended life.

Sri Appayya Dikshita led the major portion of his life in the court of Sri Chinna Bomma. It was from this place that he wrote many of his most famous works. It was also at this court that *kanakabhisheka* was performed to him after completing his *Sivarka mani dipika* which was his *magnum opus*.

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Chapter IX

TOURS OF SRI APPAYYA DIKSHITA

Sri Appayya Dikshita spent most of his time in Adayapalam and Vellore and attained final emancipation at Chidambaram. His tours were mostly confined to the holy places round about his place of residence.

There are some traditional accounts about his *tirthayatras* and they are as follows:—From Vellore on the banks of the river Palar called *Kshira tarangini* he started on his tours. He performed the *sankalpa* after reciting the *Aghamarshana japa* and then set out on his pilgrimage.

Chidambaram :

He had his bath in the South Pennar called *Pinakini*, and came to *Pundarikapura* otherwise known as *Tillai* or Chidambaram where Lord Siva resides in his form of *Chitsabhanayaka* doing his cosmic dance. It is at that sacred place that both *Patanjali*, and *Vyaghrapada* went for darshan of the Lord. It was also there only, that both Govindaraja and Siva are worshipped in the same place in the same temple. He performed his ceremonial bath in *Sivaganga* which flows nearby and had darshan of both *Chitsabhanayaka* and *Thillaigovindaraja* and prayed to both as he had no distinction between *Hari* and *Hara*. It is stated that Sri Appayya Dikshita performed the formal *panchakshari japa* before having *darshan* of Lord Nataraja. There is a verse which traditionally describes this visit of Sri Appayya Dikshita to Chidambaram and his *darshan* of Lord Nataraja there.

संपत्तेरवटं कुटीकृतवटं विश्वावन लम्पटम्
दिक्कल्याणपटं सरित्पदसटं शान्तिस्रवन्तीतटम् ।
धीरात्मप्रकटं धनञ्जयभटं गोरप्रथाकङ्कटं
चिन्माधुर्यघटं चिदम्बरनटं पश्याम्यपर्णाविटम् ॥

The above verse states that Sri Appayya Dikshita had the *darshan* of Lord Nataraja who was called *Aparnavita* or *Parvatipati*, and who gave the *pasupatha* to Arjuna, and who was dancing at Chidambaram and who was, as it were, the boundless ocean of auspicious things and one who gives the *Atmasakti* to all the *gnanis*.

Sethu :

From there, he marched to choladesa which was full of prosperity being watered by the river Cauvery, and where every village was a sacred one, being full of temples to Siva, Vishnu etc. In that land, he visited

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Svetaranya which is sacred as *Kasi*, *Panchanada*, now called *Tiruvaiyar*, *Gaurimayura*, *Madhyarjuna*, *Hayavanan*, *Sri Vanchiyan* etc. He also visited many other *kshetras* like *Vedaranya* and reached the southern tip. There he had *darshan* of *Sethu* and finished his *tirthasnanas* according to prescribed rules and had *darshan* of *Sri Ramanatheswara* and goddess *Parvatavardhani*.

Madura :

From there he continued his *tirthayatra* and entered the Pandya land and its capital Madura. He had *darshan* of Goddess *Minakshi* in that sacred place. Traditional accounts describe Goddess *Minakshi*, in this context as being borne in the *yaga kunda* of *Malayadvaja pandya*, one who is ever young and roaming blissfully in the middle of kadamba trees, and as one who stopped the poison *Halahala* from going down the throat of her consort Lord Siva by applying the pressure of her hand there, and who being adorned with gems from top to bottom, and with fragrant flowers and fragnat scents, looks after the entire world by a mere glance of her eyes. Sri Appayya Dikshita lost himself in contemplation of the goddess and then had darshan of Lord *Sundareswara*.

It is also stated in traditional accounts that *Tirumala nayaka* the then ruling king sought the assistance of Sri Appayya Dikshita about a controversy about the idol that was dug up from the *Punyatirtha* and which *vaishnavas* claimed to be the idol of *Vishvaksena* and *Saivas* as that of Lord *Vighnesvara*. Sri Appayya Dikshita resolved it as the idol of *Mahaganapati* after quoting extensively the scriptures in support of his view. He also did the *pratista* of *Mahaganapati* near the southern gate of the *Mantapa* there.

Jambukeswaram :

He then left Madura and after performing en route the sacred *snanas* and having the *darsan* of *murthis* in various sacred places, he reached Tiruchirapalli on the banks of the river Cauvery. He had the *darsan* of *Manikyaganapati* on the top of the hill and also of *Matrubhuteswara* and goddess *Suganthikunthalamba* and reached *Jambulinga* otherwise known as *Thiruvanaikkaval*. This is mentioned in the following verses.

कावेरीतटशोभि रङ्गनगरप्राग्भाग जम्बूतरु–
प्रान्तोद्यन्मणिसद्मनि स्थितमधोजम्बूतरोः स्थायिनः।
लूतेभार्चितरङ्गनाथवरदं भक्त्याऽखिलाण्डेश्वरी–
पूजानिर्मितसज्जलाकृतिधरं श्रीजम्बुनाथं भजे ॥

In the above verse, mention is made of the *darshan* of Lord *Jambunatha* who was a *svayambhu*, living in the *Jambukesvara*, which was situated to the east of *Sriranga*, on the banks of river cauvery, and where the Lord

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who was the very incarnation of Lord Siva in his *jala* aspect, was being worshipped by a spider and an elephant.

From there, he went to Srirangam which was quite near and had his bath in the sacred Chandrapushkarini there. Since some of the persons who were employed in the temple were vaishnavas, who did not like the presence of Sri Appayya Dikshita, he stood outside the temple itself and prayed to Lord Sri Ranganatha imagining him as if he were Lord Siva. Thereupon the icon inside the temple was seen by some to suddenly show some aspects of Lord Siva. The temple priests thereupon came out, felt repentent and invited Sri Appayya Dikshita to come inside the temple. He went inside and prayed to Lord Ranganatha in the following verse in which he says that his mind is full of joy in the *darshan* of the Lord who was bearing *Sankha* and *Chakra* and sleeping on *Adisesha.*

इदं च रङ्गं त्यजतामिहाङ्गं न विद्यतेऽङ्गं यदिवास्तुचाङ्गम् ।
पाणौ रथाङ्गं शयने भुजङ्गं याने विहङ्गं चरणे च गाङ्गम् ।।

About the visit of Sri Appayya Dikshita to Srirangam, there is another tradition preserved in the *Dikshita* Vamsabharanam of Sri Raju Sastrigal. According to this, the vaishnavas of Srirangam were not very happy to welcome Sri Appayya Dikshita who was known as '*Saivasastra pratisthapanacharya*'. Knowing their hostility, Sri Appayya Dikshita went quietly to Srirangam mingled with the crowd there, and had *Darshan* of the Lord in cognito, and was also living for a few days in a neighbouring village. He was awaiting an opportune moment to have a formal *darshan* of the Lord. The vaishnavas of Srirangam who had by then come to know of the visit of Sri Appayya Dikshita, conspired to stone him and to insult him, if he should set foot inside the temple again. When Sri Appayya Dikshita heard this, he composed the following verse.

शेषे नित्यं नाथ मे चित्तरङ्गे
शेषे तल्पे शेवधे! सद्गुणानाम् ।
अत्राऽसेवामादधानस्त्वदीया-
मत्रासेन स्वात्मना निर्वृतोऽस्मि ।।

This verse given by Sri Raju Sastrigal in his *Dikshita Vamsabharanam* has not been published anywhere else.

With the above verse, Sri Appayya Dikshita installed Lord Sri Ranga within his own heart, and with his desire thus fulfilled by this kind of worship, he returned back, to his native place. The verse means as follows:—

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"Oh Lord Seshasayi! You, who are a very veritable treasure of all good and auspicious things in the world, are living permanently within the *Rangasthala* of my own heart. In that place, I could have *darshan* of you without any fear. My soul attains complete peace and happiness by having *darshan* of you in that place."

Return :

The tours of Sri Appayya Dikshita did not extend beyond the above. However, in one biography it is stated that he had also visited Tirupati once, and that the temple priest obstructed his entry on account of his *saivite* proclivities and that the Lord of the seven hills next morning was seen as a *saivite* idol. Thereupon the temple authorities begged pardon of Sri Appayya Dikshita.

Similarly there is a traditional account that Sri Appayya Dikshita had also visited Thrivanmiyur near Madras. In those days, there was a sacred spot called *Vadasreni* which is now called *Velachcheri*. In that temple, Sri Appayya Dikshita is stated to have done the *pratishta* of *Srichakra*. An idol said to be of Sri Appayya Dikshita is seen in that temple. There is another tradition that in the *Chandeswara* temple one of the two idols that are seen is that of Sri Appayya Dikshita.

Sri Appayya Dikshita is also traditionally stated to have visited Varanasi or Kasi, but conclusive proof is yet to come for this. The legendary accounts about the contemporaneity of Jagannadha Pandita and his encounter with Sri Appayya Dikshita on the banks of the Ganga are apocryphal since Sri Appayya Dikshita and Sri Jagannadha Pandita were separated by a number of years. Traditional accounts which describe his visit to Kasi state that some of the great pandits from Kasi who heard about the greatness of Sri Appayya Dikshita requested him to come there, and that Sri Appayya Dikshita in deference to their wishes did so, and stayed there for sometime and then returned back to his native place. However traditions apart, it would appear that Sri Appayya Dikshita did not go on tours beyond the important places in South India mentioned above.

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CHAPTER X

SRI APPAYYA DIKSHITA AND THE PROPAGATION OF SAIVISM

Royal patronage of Vishnavism :

The entire life of Sri Appayya Dikshita as a teacher of *Saivism* is woven round and mixed up irretrievably with, that of a vishnavite teacher, Sri Tatacharya. Even from the time of the Tuluva Emperor Atchutaraya, sectarian disputes between *Vishnavism* and *Saivism* had taken deep roots in the country. With the further patronage of Ramaraya, the regent of Sadasivaraya, who was a staunch *Vishnavite*, the antagonism towards *Saivism* reached even greater proportions. Since Sri Sadasivaraya came to the throne at an young age, Ramaraya, the son-in-law of the illustrious Vijayanagar king Sri Krishnadevaraya, who belonged to the royal family of Aravidu, became guardian to the king, but in effect assumed to himself all the powers of the king. Even after Sadasivaraya came of age, on account of his long continuance in the seat of power, Ramaraya used to wield considerable authority and influence. For a period of 23 years from 1542 to 1565 A.D., Ramaraya was thus practically ruling Vijayanagar Empire. In 1565 A.D., when Vijayanagar fell at the battle of Tallikota, Ramaraya was aged 97 years old.

Sri Tatacharya the great vishnavite teacher, who was greatly respected and patronised by Ramaraya was thus in a position of power and authority, in order to tease Saivites and to put down the Saivite religion. It was as a reaction against this violent attack on the Saivite religion, that Appayya Dikshita started writing his famous works upholding the greatness of Lord Siva, and propagating Saivite religion by placing it on surer foundations.

After the fall of Vijayanagar in the battle of Tallikota, Sadasivaraya came to Penukonda and died there in 1567 A.D. After him, the kingdom went to the descendants of the Aravidu house. The younger brother of Ramaraya, *viz.*, Tirumalaraya captured the throne. Seven years later, his son Srirangaraya became the king. Srirangaraya's younger brother Venkatapati came to the throne in 1585 A.D. His coronation or *pattabhisheka* was performed by the *Rajaguru* Sri Lakshmankumara Tatacharya, whose age was then said to be only 14 years. Hence, we can infer from this, that by 1585 A.D., the elder *Tatacharya* must have passed away. Thus, for over a period of nearly 40 years, the elder *Tatacharya*, along with the help and influence of his disciples namely, the Karnatak kings of Vijayanagar, was propagating *Vishnavite* religion in a very aggressive manner.

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In view of this, in the 16th century A.D., Saivite religion lost its strength, and was progressively declining in its prestige and authority. It was to protect the Saivite religion from this opposition and also to resusciate its declining power, that Sri Appayya Dikshita had to take up cudgels, and had to write a series of books propagating his views. In this task, he had the patronage of king Chinna Bomma of Vellore who ruled for about 30 years from 1549 to 1579 A.D. Chinna Bomma accepted Sri Appayya Dikshita as his *guru*, and was helping him with a great deal of devotion and sincerity, in his propagation of Saivite religion. Chinna Bomma, though he was only a chieftain under the Vijayanagar kings, during the heyday of the Empire, yet, after the fall of Vijayanagar, proclaimed his independence and was ruling on his own.

During the time of Sri Krishnadevaraya, Sri Acharya Dikshita, the grandfather of Sri Appayya Dikshita was a renowned and respected scholar in the royal court. But later on, Sri Appayya Dikshita lost all his contacts with that court, mainly because the regent Ramaraya who wielded considerable authority there, was a protagonist of the vaishnavite religion and royal patronage went that way. It became therefore the task of Sri Appayya Dikshita to take up cudgels on behalf of the saivite religion, and because of this, he had to incur the enmity of Sri Tatacharya.

Sri Appayya Dikshita's Nonsectarian outlook ;

In reality, Sri Appayya Dikshita had no antagonism against the vaishnava cult. Perhaps if Sri Tatacharya had only propagated the ideals of vaishnavism, without resorting to propaganda against the creed of saivism, there might not have been any opposition to him at all. This is evident from the following verse of Sri Appayya Dikshita.

विष्णुर्वा शङ्करो वा श्रुतिशिखरगिरामस्तु तात्पर्यभूमिः
नास्माकं तत्र वादः प्रसरति किमपि स्पष्टमद्वैतभाजाम् ।
किंत्वीशद्वेषगाढानलकलितहृदां दुर्मतीनां दुरुक्तीः
भंक्तुं यत्नो ममायं नहि भवतु ततो विष्णुविद्वेषशङ्का ।।

The above verse means, " I have not the slightest objection, to any one coming to any conclusion, that the spirit of *vedas* and the *Vedantas*, declare either Vishnu or Siva as the first God. I am a follower of the *Advaita* doctrine. I have no difference between Siva and Vishnu. But if in order to establish Vishnu as the main God, if somebody starts abusing Siva or hates him, I cannot bear it. There are as many proofs or *pramanas* in the *vedas*, *Vedantas*, *Puranas*, and *Agamas* to establish that Siva is a mighty God, as there are to prove that Vishnu is a powerful one. However, I am propagating my religion and indulging in debate and disputation, only to persuade everyone not to hate Siva. Let no one have the slightest doubt that I either hate or wish to denigrade Lord Vishnu simply because I praise the grace and greatness of Lord Siva."

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The sublime devotion of Dikshita to Lord Vishnu is fully seen from his great work " *Varadaraja Stava* " where he has sung in ecstatic poetry about Lord Varadaraja of Kanchipuram. He also proves that he has no kind of partiality about any one, in his equally powerful work ' *Ratna traya pariksha* '. Vaishnavas declare that Vishnu is the supreme being and that Siva has a lower status being mere *Jiva*. Sri Dikshita however proves in his *Ratna traya pariksha*, that Siva, Vishnu, Ambika, all the three are the same, *viz*., the supreme reality, and proves it with the pramanas taken from the *puranas*, *vedas* and *agamas*.

All that Sri Appayya Dikshita taught, was, to remove sectarian animosity, sectarian fighting, and the spirit of hatred, and to foster in their place, an outlook of give and take and a policy of co-existence. For this, he delved deep into the *smritis*, *puranas*, and *agamas* and wrote a number of works praising Lord Siva. He also formulated various rites for the worship of Lord Siva. He strengthened the *Saivite* cult. He removed the fear in the minds of the followers of the Saivism and thus removed the danger of its annihilation, and restored to it its pristine glory. He also established on an unshakable foundation, the doctrinal bases on which the greatness of Siva, and the Saivite cult rest.

Sri Dikshita's Works on Saivism :

Sri Dikshita has written a number of works on the greatness of the Saivite cult, of which the following are the most important.

1. *Sikharini mala*
2. *Siva tatva viveka*
3. *Siva karnamrita*
4. *Ramayana tatparya sangraha*
5. *Bharata tatparya sangraha*
6. *Brahma tarka stava*
7. *Sivarchana chandrika*
8. *Siva puja vidhi*
9. *Siva dhyana paddhati*
10. *Sivarka mani dipika*

Of the above, *Sivarka mani dipika* belongs to *Vedanta*. This is a commentary on the *Srikantabhashya*. Long after the time of Bhagavadpada Sri Sankaracharya, the great teacher *Srikantabhashya* had written a commentary on the *Brahmasutras* of *Vyasa*. Its tenets were very close to *Advaita* but different from it. Some people called Srikanta's theory as *Saiva Visistadvaita*. In the ultimate anlysis, there is not much difference between this and the *Visistadvaita*, taught by Sri Ramanujacharya. The main point of difference was whether the absolute in its manifestation as a *sagunabrahma* was Siva or Vishnu. We do not know whether Srikanta was earlier or later to Sri Ramanujacharya.

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Sri Appayya Dikshita adumberated *Saiva Visistadvaita* by his new commentary in place of the *Vaishnava Visistadvaita* and also propagated it. The king Chinna Bomma did *kanakabhiseka* to Sri Appayya Dikshita as soon as his monumental work *Sivarka mani dipika* was over. He also gave all assistance to propagate this among other scholars. Epigraphical evidence at Adayapalam village shows that five hundred pandits learnt this work with Sri Appayya Dikshita, and that they went in all directions and spread this doctrine. The whole world of pandits became full of people praising and singing this great work. This acted as a counter blast to the Vishnavite propaganda, that was rampant then.

One poet, who belonged to the days of Sri Appayya Dikshita has written as follows :

नानादेशनरेन्द्रमण्डलमहायत्नातिदूरीभव-
त्कादाचित्कपदारविन्दविनतेरप्पय्ययज्वप्रभोः ।
शैवोत्कर्षपरिष्कृतैरहरहःसूक्तैः सुधालालितैः
फुल्लत्कर्णपुटस्य बोम्मनृपतेः पुण्यानि गण्यानि किम् ।।

" When there are a number of kings who are waiting for an opportunity to pay obesience to Sri Appayya Dikshita and become purified by it, can we, by any chance, count the greatness of Chinna Bomma, who is in the fortunate position of hearing everyday from the master himself, the great verses being sung full of the greatness of Lord Siva."

Nigrahastaka ;

That there must have been a great deal of persecution of Saivism and Saivite worships, under the royal patronage of Ramaraya is evident from the work *Nigrahastaka*, written by Sri Appayya Dikshita, which mentions the great harm done to Saivas and particularly to Appayya Dikshita by the Vaishnavite propagandists. The language of the *Nigrahastaka* shows that Sri Appayya Dikshita wrote it in a mood of great anger and fury. We are able to infer from this that when he wrote it, the situation about the persecution of the Saivites must have gone very much beyond control.

In the *Nigrahastaka* Sri Appayya Dikshita prays for the protection of the Lord at a time when his very life was threatened. He pleads with the Lord that the enemy could no longer be tolerated and that there is no other go except to kill him. To provoke Sri Appayya Dikshita to this mood, there must have been a great deal of provocation. The summary of *Nigrahastaka* is as follows :

मार्गंसहायं भगवन्तमेव विश्वस्य विश्वाधिक निर्गतोऽस्मि ।
शास्त्रं प्रमाणं यदि सा विपत्स्यात् तस्यैव मन्दो मयि यां चिकीर्षेत्।।

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कण्ठे रुद्राक्षमालां भसितमतिसितं फालदेशे च पश्यन्
नश्यन्नेव क्रुधा यस्तदपहृतिमतिं सत्सु कुर्वीत गुर्वीम् ।
तत्फलात्तूर्णमायुर्लिखितमसुगणं चापि तत्कण्ठदेशात्
क्रुद्धास्ते ह्युद्धरेयुर्निजपदकमलाङ्गुष्ठलीलाविलासैः ॥

सकलभुवनकर्ता साम्बमूर्तिः शिवश्चेत्
सकलमपि पुराणं साऽऽगमं चेत्प्रमाणम् ।
यदि भवति महत्त्वं भस्मरुद्राक्षभाजां
किमिति न मृतिरस्मद्द्रोहिणः स्यादकाण्डे ॥

" Though I fully know the danger that my enemy has reserved for me, still I have made up my mind to go on my travels with the help of Lord Margasahayeswara (to propagate Saivism). I propose to go through forests and uninhabitated places. May the Lord destroy my enemy who proposes to kill me on account of his animosity towards me. Let there be thousands of enemies in my way intent on harming me. Even if Lord Brahma has ordained it so, I am not afraid. I am very clear that my Lord will stand before me armed with bow and arrows and protect me.

The enemy is making pious people shed tears by his atrocities in order to completely root out all signs of Saivism; all because he is unable to control his hatred towards the *rudraksha* and *vibhuti* worn by the devotees of Lord Siva. But his plans will not be fulfilled. He will become a prey to the great anger of Nandi. God Nandi will ensure by his protection that the Saivite religion is propagated throughout the world.

If the enemy by force wants to do *mudrangana* to the Saivites, and convert them to Vishnavism, he is trying to dig his own grave. Oh Lord Paramasiva, let there not be any delay in the matter. Please come forward immediately in order to punish these enemies who do harm and evil to your followers.

If Lord Siva is really the creator of the entire universe; if the *Vedas*, *puranas* and *agamas* are true; if there is any kind of glory or *mahima* in those who wear *vibhuti* and *rudraksha;* then let that enemy attain immediate destruction. "

We can infer from the tone of the above writing, how much provocation there should have been to Sri Appayya Dikshita to write in this language.

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CHAPTER XI

LEGENDARY ANECDOTES ABOUT SRI APPAYYA DIKSHITA AND SRI TATACHARYA

In the *Appayya Dikshitendra Vijaya*, a biography of Sri Appayya Dikshita written by Sri Sivananda Yogi, a number of anecdotes about the obstacles that were put in the way of Sri Appayya Dikshita by Sri Tatacharya are mentioned. Some of them may be apocryphal, and some of them may be legendary.

Tradition has it that Sri Dikshita and Sri Tatacharya were originally on good terms on the ground that both were renowned scholars. It is also said that after the *Nigrahastaka*, Sri Appayya Dikshita composed another work called *Anugrahastaka* in order to save the enemy from the great danger that befell him particularly from his own curse. But no copy of *Anugrahastaka* has upto now been published. However, tradition has it that in his later days Sri Tatacharya changed his mind and that as a kind of recompense for the harm he did to the saivites, he did certain good deeds to them at the behest of Sri Appayya Dikshita. For example, the *Gopuram* of the Siva Temple in *Tirukkazhikunram* is said to have been built by Sri Tatacharya. Even today it is called as "*Tatacharya gopuram*". In the Siva temple on the top of the hill, the service of the Lord for bringing water to the *abhisekha* is said to be done by the descendants of Sri Tatacharya's family till today. They have even now some lands for this service given to them from the days of Sri Tatacharya.

The following stories about the obstacles and the dangers created by Sri Tatacharya to Sri Appayya Dikshita as narrated by Sri Sivananda Yogi in his *Appayya Dikshitendra Vijaya* are still current as legendary accounts connected with the life of Sri Appayya Dikshita.

1. *Dispelling the confusion of Chinna Bomma :* It is said that when Sri Appayya Dikshita performed his *vajapeya yagna*, the Tanjore King Narasimha Raya, respected him and gave him a lot of presents, and did personal service to Sri Dikshita, during the time of the *avabhrita* by himself holding the white umbrella above him as a mark of respect. After sometime when Sri Appayya Dikshita had lived apart from Vellore, Sri Tatacharya carried tales to Chinna Bomma, the king of Vellore, converted him to Vaishnavism and made him join his group. When Sri Appayya Dikshita returned to Vellore after the *Vajapeya*, he heard about the above, felt very sorry, and was indifferent towards the King. In view of his respected teacher's indifference, Chinna Bomma became remorseful and sent learned men to remove the misunderstanding from

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Sri Appayya Dikshita's mind and requested him to forgive all his faults. He also made a small image of pure gold, and sent a palanquin along with it to Sri Appayya Dikshita's house, with an invitation that Sri Dikshi- ta should grace the palace again.

Though he was obstructed by Sri Tatacharya, the King came out of the palace and was awaiting Sri Dikshita's arrival. A lot of royal dancers, pandits, elderly persons and a number of palace servants with silken umbrellas, *chamaras*, silver sticks etc. were all gathered in order to give a fitting reception to Sri Dikshita. When Sri Dikshita came near the King, the King fell at his feet and personally requested pardon for any misunderstanding that might have occurred and told him that he was greatly confused by the propaganda of Sri Tatacharya. The King also told him that Sri Tatacharya was marrying at the king's cost, all the *Brahmacharis* who were prepared to convert themselves to Vaishnavism after the *nudrangana* and Sri Tatacharya had performed about nine thousand marriages with five *suvarna pushpas* in each case.

In view of this, people were beginning to wonder whether Sri Tatacharya was not the real King. All the palanquins and the other pomp that went with Sri Tatacharya made the people feel that he was more important than the King himself. In view of this, the King said that unless Sri Appayya Dikshita came to his rescue a situation might arise when he may have to leave the kingdom itself. With these words, the King took Sri Dikshita into the palace. Sri Dikshita then taught him all the philosophical works and the King's confusion was dispelled and the King built a palace for him in the garden.

2. *Curing Poisonous Fever Induced By Black Magic:* Sri Tatacharya got angry at the above behaviour of the King. By virtue of his black magic powers, or *abhichara prayoga* as it is called, he spread a poisonous type of fever among all the ladies of the harem, and also among the people of the city. The population got thoroughly scared and went to represent to the King. The King was in a quandary, and did not know how to help the people, since the fever would not go by any of the three traditional methods of *mani*, *mantra* and *aushada*. Finally he suspected that this fever must have been due to the *abhichara prayoga* of the Buddhists, who must have been set to this purpose by Sri Tatacharya. He therefore, went to Sri Appayya Dikshita and represented that all the wealth, glory, strength etc., which he enjoyed in full measure, due to the grace of his *guru*, have all now gone away, on account of the sin which he had committed. All his people who were affected by the fever, were coming in groups before the palace, and were cursing the King. Hence he prayed that Sri Appayya Dikshita should restore confidence among the people by his grace. Sri Appayya Dikshita started praying to Lord Siva and began to do *japa* of the *Vedamantras*. He also did *homa* using ghee, rice etc., in the manner prescribed in the

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scriptures. Immediately the fever began to come down among the people and they all returned to their homes contended. Some persons, who saw some persons doing the *abhichara*, represented to the King about it. Sri Dikshita on hearing this said that though they had not done any harm to Sri Tatacharya, Sri Tatacharya was harming them in more than hundred ways, and that God was witness to it, but he requested the king not to take any precipitate action.

3. *Countering the Evil Effects of Black Magic in His Own House :* Another time, Sri Tatacharya along with the help of certain *mantrikas*, who were adept in the art of Black Magic was able to pour blood and flesh very near the *puja griha* or place of worship, in the house of Sri Appayya Dikshita. Sri Dikshita, early in the morning when he was about to start for his bath became suspicious, on account of the bad odour, got a light and saw what had happened. He immediately became very sad and started praying to Lord Siva through the *veda mantras.* Immediately one *bhuta*, which is the traditional follower of Lord Siva appeared on the scene and cleaned up the place. Also the *mantrika*, through whose black magic, this evil deed was done, was immediately afflicted with leprosy. On seeing this, the people and the king were fully convinced that Sri Dikshita was a veritable avatara of Lord Siva himself.

4. *Drinking The Poisoned Abhisheka Water :* Next Sri Tatacharya adopted a different techinque in order to get rid of Sri Dikshita. He bribed the *archaka* of the Vishnu temple with three hundred gold coins, and instructed him to mix up poison with the *abhisheka tirtha* which was to be given as *prasada*. On the *mahavyatipata* day, Sri Appayya Dikshita came to the Vishnu temple after performing puja in the Siva temple. A number of persons had gathered there as usual. The priest first gave him the usual *prasada*, and while about to give him the poison, on account of his guilty conscience, was highly disturbed and perturbed, and was shaking in his limbs. Sri Appayya Dikshita guessed what must have happened but still he accepted calmly the poisoned *tirtha* . The people around were greatly agitated. Sri Dikshita's friends and foes alike tried to get near him, but Sri Dikshita without flinching in any manner, and with absolute calm prayed to Lord Siva who had traditionally drank the poison *Kalakuta* and took the poison given to him by the priest of the temple with the following verse :

"न कविः न मुनिः न देवयोनिः
परमात्मा शिव एव केवलोऽहम् ।
अमृतं विषमप्यनेकमन्य
मदभूदेव जनाः कियन्ममैतत् ।। "

The above verse means " I am not a poet; neither am I a sage; nor a *deva*. I am the same as *Parabhrahma*, Lord Siva. Both nector and poison and

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all other beings and things known and unknown have all come from me, the supreme. Of what consequence is mere poison to me".

After taking the poison, Sri Dikshita calmly went out of the temple. The followers of Sri Tatacharya were glad and were certain that he would die of the effects of poison. The devotees of Sri Dikshita were equally certain that he would outlive and digest the poison. When he returned to the house, the King who heard about it brought a number of doctors well conversant with the antidotes of the poison etc. After seeing the illustrious scholar without any kind of agitation, without in the least being affected by the poison, he bowed before him and returned along with his teacher to the palace. His hatred of Sri Tatacharya increased on account of this and he became a more staunch disciple of Sri Appayya Dikshita.

5. *Manifesting the Power of Lord Agni :* Sri Tatacharya never liked the great veneration and worship which the King had for Sri Dikshita. Once when the king was leaving the royal court, he told him in confidential tones "Oh King; when we want to bless the King, we always do it with the right hand. Sri Dikshita however always blesses your with his left hand on account of his arrogance. Many devoted and loyal persons like me, are unable to bear this insult."

The King who was a great devotee of Sri Dikshita was able to sense that Sri Tatacharya was out for some mischief, and told him that he would enquire into the matter the next day. When the king later asked Sri Dikshita about this, Sri Dikshita replied that any learned pandit will tell the King as to the proper method prescribed in the *sastras* for blessing the King and that, if necessary, he would himself explain the procedure in the court next day.

Next day when this point came up, the other pandits were feeling embarassed in speaking out the truth. Then Sri Dikshita himself got up and began to explain the proper method of blessing as laid down in the *sastras*, and said that as per the *smritis*, a real *Brahmana*, has to bless only with his left hand, since an *ahitagni* had always got the five *agnis* in his right hand, which would burn down anyone against whom it was indicated. When the others were not fully satisfied and wanted to know whether Sri Dikshita had the fire or agni in his right hand, Sri Dikshita opened out his palm, and looked at it intently for a minute. Immediately smoke came and after some time flames started shooting out of it. All the birds in the trees near the palace started shouting hoarsely and were running away. The king prostrated before him and requested him to calm down the fire.

The King Chinna Bomma became more and more attached to Sri Dikshita and wanted to do *Sivapuja* himself. Sri Appayya Dikshita therefore composed the *Sivarchana Chandrika* which lays down the

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detailed procedure and rules of worshipping Lord Siva. The King also performed *Sivapuja* in the manner laid down and attained great heights.

6. *Foiling the Attempt at Murder* : Sri Tatacharya wanted somehow or other to do away with Sri Dikshita and hence requested the commander-in-chief to help him in this endeavour. The commander-in-chief stated that though Sri Tatacharya was a great *guru*, still no one could help him in such a heinous crime as this. But he said that as the King could order anything, they as soldiers, would obey instantly any royal orders. Sri Tatacharya then told him that the King had given him permission a thousand times in this matter, but that the king was feeling embarassed to tell the commander-in-chief personally and that Sri Tatacharya would bring the King's own handwritten orders the next day, as proof of the King's orders to kill Sri Appayya Dikshita and requested the commander-in-chief to keep the whole matter confidential.

Sri Tatacharya waited till the king left the palace, went inside, and took away the King's royal seal by stealth, affixed it to a document drawn up by himself and brought it and showed it to the commander-in-chief.

The commander-in-chief, though the whole project was distasteful to him, still thought that as it was the command of the King it had to be obeyed, and therefore agreed to execute it. He stationed two hundred warriors between the King's palace and the house of Sri Dikshita with drawn swords at suitable intervals. Sri Tatacharya also supervised the arrangements. After doing this at night, he told the personal attendant of the King to go to Sri Dikshita and request him to come over to the King immediately. His idea was to cut Sri Appayya Dikshita down when he came out. The attendant came and represented to Sri Dikshita that the King wanted to see him. Sri Dikshita got out of his house in a great hurry not knowing what had befallen the King at the middle of the night. He also prayed traditionally to the Lord in the following verse :

आरुह्याचलसन्निभं धणघणद् ग्रैवेयघण्टारवै–
राधूताखिललोकपालविबुधैः प्राग्दीयमानो वृषम् ।
आश्लिष्याचलराजराजतनयामानन्दकल्लोलिनी-
मानन्दामृतवारिधिर्विबुधराडस्मात्पुरो धावतु ।।

"Let Lord Siva, the leader of the *Devas* mount *Nandi*, who is as big as a mountain and go before me. My Lord is being worshipped by all the guardians of the eight directions who are being woken as it were by the sound of the belt round the *Nandi*. Let the Lord mounted on the *Vrishabha*, and keeping goddess Parvati by his side, go before me."

With the conviction that the Lord was guarding him Sri Dikshita without his disciples and without his palaquin started walking alone

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towards the King's palace in the middle of the night. En route, on seeing the murderers with drawn swords, he concluded that this must be another intrigue of Sri Tatacharya, but did not hesitate, and went on crossing one after another, the various gates of the palace and came very near the sleeping quarters of the King. The soldiers who had been stationed to strike him down, were standing like logs of wood losing all their powers of movement.

When Sri Dikshita came inside the palace, the palace servants were greatly agitated and were running hither and thither. The King who awoke on account of the noise, found Sri Dikshita coming towards him at midnight and not knowing what the reason was asked him the reason for his visit. Sri Dikshita by this enquiry was certain that the King had not sent for him, and that it was another intrigue of Sri Tatacharya. He told him, that he wanted to tell the King something but that he had forgotten it, and that he would remember it and tell him the next morning. Saying this, he went away. The King thought there must be something wrong somewhere.

Next day morning, finding that the usual paraphernalia of the palace was not there, the King came out of his palace, and found all his soldiers standing like stones with drawn swords. Following them he found, that the trail led to the house of Sri Apppayya Dikshita. He asked Sri Appayya Dikshita as to why the soldiers were standing with drawn swords and asked him to explain it. Sri Dikshita then told him that a servant from the palace came to him at midnight inviting him to go over there and that he found these persons with drawn swords enroute and prayed to the Lord. The King was then convinced that it was an intrigue of Sri Tatacharya. Since the Soldiers were merely obeying orders, he asked for their forgiveness and on Sri Appayya Dikshita's praying to Lord Siva, they all regained their consciousness and went about. On that day the King took Sri Dikshita in a big palanquin, organised a big *vidvat sabha* and also honoured him extensively.

7. *Dissociating Himself from His disease :* Once Sri Tatacharya who felt that the great respect and veneration which the King had for Sri Dikshita must somehow be lowered, told him that Sri Dikshita was suffereing from a fell disease and that he was keeping it secret, and that if the King would only go to his house he would know the truth. He also told the King that persons afflicted with such diseases should not be seen by the King. The King who wanted to test this, went to Sri Dikshita's house without any prior notice. Sri Dikshita received him and was talking with him in the normal manner. However, the deer skin on which he was sitting was violently shaking here and there. The King saw this and while taking leave of Sri Dikshita asked him as to why the deer skin was so shaking. Sri Dikshita told him that on account of *prarabdha* he was beset with fits, but that whenever he felt it necessary, he

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transferred it to his seat, and after finishing his work he would take it over and suffer himself the disease. The King was astounded at this great *yogic* power of Sri Dikshita, and his respect for him increased thousand times more.

8. *Giving Darshan of His True Self as an Incarnation of Lord Siva*: Sri Dikshita used now and then to go into a deserted *mantapa* and enter *yoga samadhi*. Once some of his disciples wanted to see this, and on being permitted by Sri Dikshita they saw that his body had become merged with the inner light. They found that Sri Dikshita was being seated in the middle of a great cobra and all his limbs were also covered by snakes. Some of the disciples were bold enough to see this while some others were afraid and prayed to him that they were unable to behold that great sight. Sri Dikshita came out of the *Samadhi* and became his usual self. When this episode came to be fully known the people came for *darshan* of Sri Dikshita likening him to be an incarnation of Sri Dakshinamurti and Sri Nataraja. Sri Tatacharya tried to poison the mind of the King by telling him that Sri Dikshita was a magician and that he was exhibiting only some shows by his magical powers. In spite of this, the King brushed it off and had *darshan* of Sri Dikshita and was greatly benefited.

9. *Invoking Lord Agni to prove His Detachment*: Sri Tatacharya on another occasion wanted to end the King's patronage to Sri Dikshita and told the King as follows : " O King ! . . there is no need for you to give me any wealth. I have also no desire to remain in power or in positions of influence. I have no fear from any one. I am not continuing in your court on account of this. It is only my friendship towards you, since I have moved with you for a long time, that impels me to be with you, and hence I am not able to go away from you. Can an enlightened person like you throw his own guru and his own religion and go towards another religion and guru? You may kindly think over the matter yourself. There is no need for me to specially tell you anything, since you are quite competent to analyse matters for yourself. In the world, a person may be wise, may be learned, and full of wisdom, but there is no reason as to why one should go away from his own traditional *achara*. I therefore feel that your attachement to Sri Appayya Dikshita is not for your ultimate good. I have no objection to your giving houses, gardens, lands, jewellery to him. I have also no objection to your respecting him. Though the King of Tanjore had given a great deal of wealth to Sri Appayya Dikshita, he is moving about here and there as if he is a very poor man. We do not know if his poverty is really due to any original sins of his, or if he is assuming poverty because he is greedy."

Sri Dikshita was at that time, performing a *yagna* at Kalahasti. The King was also intrigued as to why Sri Dikshita was still leading a poor life, though many Kings were giving a lot of gifts. As soon he

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heard that the Tanjore King Sri Nrisimha was also likely to go to Kalahasti for the *avabrita* bath, he also went there.

Sri Dikshita who learnt about the King's doubts prayed the *Yagneswara* in the following terms : "That I was gifting away all my wealth to the Lord in the form of *Agni* has to be proved before these people by the Lord himself." As soon as he so prayed, a great flame shot up in the *Yagnasala*, and the traditional three fires or *tretagnis* went on increasing in intensity. All persons present began to pray to Lord *Agnideva* and asked him to calm down forgiving their sins. At that time all sorts of things like milk, ghee, honey, clothes, silks, garlands, ornaments of gold, all came out of the *agni*, and both the Kings were able to recognise, that all these were things given by them as gifts to Sri Appayya Dikshita earlier. They were therefore satisfied that Sri Appayya Dikshita had not converted anything to his own personal use, and they also understood that whatever they gave to Sri Appayya Dikshita was in effect being spent by him in the service of Siva.

10. *Striking his enemy by the power of his curse:* Next Sri Tatacharya engaged some thieves and asked them to steal the *Siva Linga* which was being worshipped by Sri Appayya Dikshita every day. Since he and the other members of his family never used to take their food before doing puja to Siva, they were all starving for more than five days. The people could guess that this was an intrigue of Sri Tatacharya and represented to the King. Sri Dikshita himself got thoroughly annoyed and uttered a curse in the following verse :

सकलभुवनकर्ता साम्बमूर्तिः शिवश्चेत्
सकलमपि पुराणं साऽगमं चेत्प्रमाणम् ।
यदि भवति महत्त्वं भस्मरुद्राक्षभाजां
किमिति न मृतिरस्मद्द्रोहिणः स्यादकाण्डे ।।

"If it is true that Lord Siva is the progenitor of the entire world; if the *purnas* and *agamas* are true; if people who have *vibhuti* and *rudraksha* are really to be respected; why is it then that my enemy is not suddenly being struck down dead."

The moment Sri Dikshita uttered these words, a thunderbolt fell on Sri Tatacharya who was sitting in his own house. All his relatives were dumb struck by this and returned the stolen *Siva Linga* to Sri Appayya Dikshita.

When they represented to Sri Appayya Dikshita the condition of Sri Tatacharya, Sri Appayya Dikshita gave the *abhisekha* water, with which Lord Siva was worshipped and on sprinkling it over him, Sri Tatacharya regained his consciousness. From that day onwards, tradition has it, that he gave up his antagonism to Saivism, and that he also started worshipping Lord Siva in the manner suggested by Sri Appayya Dikshita.

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Chapter XII

OTHER LEGENDARY ANECDOTES IN THE LIFE OF SRI APPAYYA DIKSHITA

Sri Sivanandayogi in his *Appayya Dikshitendra Vijaya* has collected many other stories and anecdotes about the life of Sri Appayya Dikshita which have been coming down from generation to generation. It is possible that he might also have referred to certain older biographies of Sri Appayya Dikshita which are no longer available, or more probably the older biographies might have been based on the legendary details about Sri Appayya Dikshita.

But there are two points which we may keep in view. Firstly, King Narasimha of Tanjore could not have been the patron of Sri Appayya Dikshita, right through his life time. It was only in the middle of the 16th Century A.D., that Tanjore was captured by Vijayanagar empire and brought under the Nayak rule. Also, Sri Tatacharya with whom Sri Appayya Dikshita's name is connected in a number of anecdotes, was not the royal guru of Sri Chinna Bomma of Vellore. He was the royal guru of Vijayanagar. Vellore Kingdom declared its independence from the great Vijayanagar empire after its fall in the battle of Tallikota. But these historical facts have got mixed up in these traditional anecdotes about Sri Appayya Dikshita.

Also, the legendary accounts that have come down to us about Sri Appayya Dikshita are not all identical in all respects. It is also common experience that such stories, which are handed down from hand to hand, attain different colours from change of the authors. For example, the story of the composition of *Nigrahastaka* by Sri Appayya Dikshita has been attributed by several authors to different purposes as mentioned elsewhere in this.

(*i*) *Nigrahastaka* :

It is stated that Sri Appayya Dikshita was going along with his disciples and followers in a palanquin through the streets of Vellore. Sri Tatacharya, the royal guru of Vijayanagar empire had kept certain paid murderers to do away with him. This was found out by the disciples of Sri Appayya Dikshita and their evil intent was made known to him. Sri Appayya Dikshita then prayed to Lord in his *Nigrahastaka* and asked the palanquin bearers to proceed ahead. The palanquin also went on its own way with the servants all shouting the name of Lord Siva. It so happened that the persons who had been set in hiding in order to kill Sri Appayya Dikshita were not able to lift their limbs and were standing like statues. Sri Appayya Dikshita and his followers crossed the ferries

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in safety and went towards their own places. At the time when Sri Appayya Dikshita finished composition of this *Nigrahastaka* Sri Tatacharya fell down in his house being struck by a lightning as it were. Sri Appayya Dikshita who heard about this went to his house and gave him relief.

(ii) Samadhi State :

There is also another story with a slight different sequence. It is stated that Sri Appayya Dikshita was sitting in his house in his *pujagriha* immersed in the meditation of the Lord. His wife wanted to have a *darshan* of the *samadhi* state of Sri Appayya Dikshita. Sri Appayya Dikshita told her that it was not possible for her to bear the sight, but in spite of it, she was insistent. Then Sri Appayya Dikshita told her, that if she was so keen and bent upon having the *darshan* of his *samadhi* state, she should make a small hole in the door of the room and then peep through it. During his samadhi state, Sri Appayya Dikshita used to shine like flames and serpents used to come and encircle his limbs. His wife saw this, and the next moment, she fell down unconscious. After sometime she regained her senses but unfortunately lost her eyesight.

Such stories might have been born on the basis of some actual incidents. They might also have been conceived by the devoted disciples later on. Generally such legends and miracles are invented about great persons. These are intended to prove that great persons are capable of working miracles and that their lives are not to be viewed from the standards of ordinary persons. For devotees it is better to leave the matter at that, and not try to delve deep into these.

(iii) Vajapeya Yagna :

There are certain other incidents which are mentioned in the '*Appayya Dikshitendra Vijaya*' of Sri Sivananda yogi. During the time of Sri Appayya Dikshita, the leaders of *Madhvas* and *Vaishnavas* were condemning the practice of *yagnas* and *yagas*. Sri Appayya Dikshita had performed the *Vajapeya yagna* right at the beginning of his career. During the course of that *yagna*, the goats that were intended to be sacrificed were brought and tied up in the *yagnasalas*. Sri Appayya Dikshita's mind was troubled that he was to put these animals to death. But he hardened his heart on account of the fact that it had become necessary on account of the *Vedic* injunctions. Once again he started thinking in his mind as to why the *vedas* should enjoin upon such cruelties. The *ritviks* who had gathered there tried to console him with some brave words. But Sri Appayya Dikshita was not fully convinced and started praying to the Lord as follows :

या ब्रह्मणो निश्वसितं यदुक्तिः सत्यानिशं यज्जपतो विमुक्तिः
सैव प्रमाणं ननु मादृशानां श्रुते नमस्ते भवती गतिर्नः ॥

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विहितं विपरीतमेकतः स्यात् तदपि स्यात्कुहचिच्च साधुकर्म
गहनां गतिमस्य कर्मणोऽपि श्रुतिभावं च न विद्महे महेश ।।

त्वामध्वराधिपतिमीश्वर रुद्रमग्निं
प्राग्वार्षिकाम्बुदनिभान्मरणाद्यजध्वम् ।
देवीसखं त्रिणयनं शितिकण्ठमीशम्
ध्यायध्वमित्यपि च वेदवचांसि जाने ।।

आदावनुष्ठेयमवश्यमेतत् पश्चाद्गुरूक्त्याऽनुभवेन शास्त्रैः ।
ध्येयः शिवोऽथर्वशिखासमाप्तेरिति स्फुटं भाति हि कश्चिदर्थः ।।
त्वं सच्चिदानन्दघनशिवोऽसि स्वयं हि शस्त्राधिभिरप्रधृष्यः ।
देहादिकं सर्वमिदं मृषैव न त्वां तुदामीह नवा म्रियेथाः ।।

"That *vedic sruti*, which is the life breath of *dharma*, whose words are always eternal, in abiding by which alone is final liberation possible; that *sruti* is the final proof and authority for people like us. It also is our final refuge. Only god can finally know the truth behind that innovation of *sruti*, which from one point of view would appear to be cruel, and from another point of view would appear to be blameless. It is our duty to follow the injunctions of the *sruti*. The animals which are brought for sacrifice might perhaps really conquer death. Their soul cannot be cut by knife. Perhaps we are not really harming them and neither are they really dying."

It is stated that as soon as Sri Appayya Dikshita prayed in the above manner, the animals that had gathered round for being killed got back their life.

(iv) Worship of Siva :

Sri K. V. Subrahmanya Sastry had gathered together some further incidents which have been left out by Sri Sivananda yogi and had published all these things in his book '*Sri Appayya Dikshita Vijaya*'. Sri Sastry was born in the tenth generation in the family of Sri Appayya Dikshita. He was a Sanskrit pandit. Taking Sri Sivananda yogi's book as his basis, he had gathered together some further legends and published them in his Sanskrit biography of Sri Appayya Dikshita. There are further one or two anecdotes of Sri Appayya Dikshita in it. They are as follows :

Sri Appayya Dikshita was engaged in *Sivapuja* all his life. One day, one of his younger disciples got a doubt as to how Lord Siva could be worshipped, if one was unclean, and whether he could be worshipped at all or not, when a person was unclean in body or in mind. Sri Appayya Dikshita explained that if a person cleans his feet and limbs, and more important cleans his mind, he could then pray and worship Lord Siva

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with his mind, even though the body may be unclean. He was of the view that utter devotion to the Lord is the real test, and that Lord Siva would take into consideration only the state of cleanliness of the mind alone. He gave his views as follows: "The Pandyan king had beat the Lord with a cane. One hunter gave him flesh as an offering. Kannappa kicked him with his foot but the Lord took all these things as real worship done to him. The Lord does not desire external manifestations of worship. But he is satisfied if there is real devotion in the hearts of the devotees".

(v) Sankalpa Suryodaya :

In Kanchipuram, the vaishnava pandits established a big dramatic troupe and enacted a drama '*Sankalpa Suryodaya*' there. Sri Appayya Dikshita was also invited to witness it. He was given the first place and was well respected. '*Sankalpa Suryodaya*' was written by Sri Vedanta Desika in competition to the '*Prabhodha Chandrodaya*' of Sri Krishnananda. In that, the *drama* has been conceived, as if the *jiva* is rescued out of *samsara* and taken through several bodies to the final *advaitic* consummation. As a counter plot to this Sri Vedanta Desika wrote the *Sankalpa Suryodaya* following the doctrine of *Visistadvaita vedanta.* In the second act of that play, the following verse occurs :

यतीश्वरसरस्वतीसुरभिताशयानां सतां
वहामि चरणाम्बुजं प्रणतिशालिना मौलिना ।
तदन्यमतदुर्मतज्वलिततेजसां वादिनां
शिरस्सु निहितं मया पदमदक्षिणं लक्ष्यताम् ।।

"I bow before the feet of those great persons who follow the religion of Ramanuja, and for others who follow the other schools of thought and who out of arrogance debate about other matters, I place my feet on their heads".

While this verse was being enacted the actors came upto the place where Sri Appayya Dikshita was sitting and as if in mimicry, tried to place their feet upon Sri Appayya Dikshita's head. Sri Appayya Dikshita did not react to this.

Sri Appayya Dikshita then felt personally how much antagonism there was towards the followers of *advaita* and the *bhaktas* of Lord Siva. He thought over the matter and took a vow to propagate both the cults of Lord Vishnu and the greatness of Lord Siva. He started to think deeply about the great danger that was likely to befall on the *advaitic* doctrine.

(vi) Sasta :

Once upon a time, in a temple, there was an image of Lord *Sasta.* Sasta is supposed to have been born to Lord Siva through *Mohini,* the

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female avatar of Lord Vishnu. The image was portrayed as if the fingers were placed on the nose giving the impression that the image was in deep thought. The king who happened to come there asked the villagers as to the reason for this posture, and an old man in the village said, that there was an ancient legned about this, which was that a great person will visit the village in course of time, and will then give the reason why *sasta* was sitting in that posture and that if the real reason came out *sasta* would take away his finger from his nose.

The king then turned to Tatacharya and asked him to give the reason. Tatacharya then told him in the following verse that Sasta was in a meditating mdod because he was depressed that he was always surrounded by *bhutaganas* of Lord Siva whose son he was, even though all the devas also use to do obedience to him in view of the fact that he is the son of Vishnu also.

विष्णोः सुतोऽहं विधिना समोऽहं धन्यस्ततोऽहं सुरसेवितोऽहम् ।
तथाऽपि भूतेशसुतोऽहमेतैर्भूतैर्वृतश्चिन्तयतीह शास्ता ।।

With this explanation Sasta did not lift his finger. Then, the king looked at Sri Appayya Dikshita and then Sri Appayya Dikshita uttered the following verse:

अम्बेति गौरीमहमह्वयामि
पत्न्यः पितुर्मातर एव सर्वाः ।
कथं नु लक्ष्मीमिति चिन्तयन्तं
शास्तारमीडे सकलार्थसिद्ध्यै ।।

The meaning of the above verse is as follows :

" I could call Goddess Gowri as mother since all the wives of the father are mother to me. But I am at a loss as to how call Goddess Lakshmi who happens to be the wife of my mother ! "

The story goes that as soon as this verse was given out, *sasta* in the image lifted his finger from his nose.

(vii) Panchakshari :

A rare verse written by Sri Raju Sastrigal in his '*Dikshitendra Vamsabharana*' runs as follows :

आन्ध्रत्वमान्ध्रभाषा च प्राभाकरपरिश्रमः ।
तत्राऽपि याजुषी शाखा नाल्पस्य तपसः फलम् ।।

This must have been written by Sri Appayya Dikshita during some interesting experience of his. He says in this verse, that as a consequence

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of doing penance and meritorious acts, one will be born as an Andhra, will have *Andhra bhasha* as one's mother-tongue, will study the *mimamsa sastra* of *Prabhakara*, and will have *Yajurveda* as one's *veda*. While writing the commentary of this, the author says, that because the Andhra territory is situated in the middle of *Trilinga* (bounded by three famous *sivalinga* temples) the area was called as *Trilingadesa* and its people were called as *Trailingas*. The persons who live there generally wore the *tripundra* and worshipped Lord Siva as *Triambaka*. The land has the *pratishta* of *Parameswara* within its boundaries. The people bear the marks of *Saivism* and are generally *Sivopasakas*. Hence the land is full of merit. Their language is also a very sweet one. The *Prabhakara mimamsa* is replete with very interesting dialectical poems and is able to give full work to one's powers of thought and intelligence. Similarly, the *Yajurveda* is very essential for performance of the yagnas etc. Even a *Samavedi*, if he wants to perform *yagnas*, has to learn the *Yajurveda* in order to know the liturgical processes. Hence the importance of *Yajurveda* for the *vaidika-achara*. Moreover, Sri Rudra contains the most potent *panchakshara mantra*.

The above shows the great attachment of Sri Appayya Dikshita to Lord Siva which resulted in his partiality to the Andhra country, as in that country *Panchakshari* was taught to the young children from very tender age.

(viii) Achchal :

There is an amusing story which is said of Sri Appayya Dikshita's victorius return from one of his dialectical tours. When he came back to his village, the women of the locality were drawing water from a common well and as he was on the way home, the women called out " here comes the husband of Achchalamma."

Then Sri Appayya Dikshita is said to have remarked, अस्मिन् ग्रामे आच्छाळ प्रसिद्धा "In this village, the famous person who really counts is Achchalamma."

Although the above is an uncorroborated story, it has been mentioned as part of the family history or legend that Sri Appayya Dikshita married that lady in the following circumstances. Once while Sri Appayya Dikshita was performing his ablutions in a tank, he found that a young girl of about twelve years of age was trying to drown herself. He rescued her and in answer to his question she replied that her parents, were unable to secure a bride groom for her, on account of their poverty and were constantly bemoaning their lot and reproaching her. She was therefore putting an end to her life. Sri Appayya Dikshta on hearing this promised to marry her and fulfilled his promise.

The above may probably be a purely traditional account but it is one of the legendary anecdotes connected with the life of Sri Appayya Dikshita.

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Chapter XIII

SRI APPAYYA DIKSHITA AS AN ADVAITIC TEACHER

The Three Great Advaita Acharyas :

There were three great *dravida acharyas* who have expounded the *advaitic* system of philosophy. The earliest is known only by quotations from his lost commentaries as a *dravida acharya*. The second was *Sri Bhagavadpada Sri Sankara* himself. Sri Appayya Dikshita is traditionally held to be the third on this list. He also formed along with Sri Sankara and Haradattacharya another venerable trio as an expositor of *saivism*. But as the true *advaitin* that he was, who saw no differences in the various manifestation of the one supreme reality, his real mission in life, as in the case of *Sri Bhagavatpada Sri Sankaracharya* also, was the reconciliation of creeds, cults and philosophy. He was a peacemaker out for tolerence, harmony, goodwill, and mutual understanding.

Sri Appayya Dikshita thoroughly investigated the *vedas*, *agamas* and *puranas* and brought together authoritative statements which dealt with Siva's supremacy among the *trinity* viz., *Rudra*, *Vishnu*, and *Brahma*. His *Sikharani mala*, *Siva tatva viveka*, *Sivakarnamrita*, *Siva mahima kalikastuti*, *Sivadvaita nirnaya*, and his magnum-opus *Sivarka mani dipika*, all belong to this category. He linked *puranic* ideas with *Upanishadic* thoughts and proved them to be identical. He did all this without resorting to strained subtleties of arguments, and without displaying any controversial temper, but in a spirit of calm, dispassionate search for truth.

In defence of worship of Lord Siva

After writing all these works, he had to take up the work of saving *saivism* from the tide of vaishnavite attacks and encroachments. Sri Appayya Dikshita was thus the guilding spirit of a great movement in which he banked upon the services of a large band of trained volunteers who could disseminate among the masses the philosophy and worship which gave supremacy to Siva, in the face of Vaishnavite onslaughts against it. Sri Appayya Dikshita declared with a ring of genuine regret that he was obliged by the circumstances of the times, to plunge into prolonged sectarian controversies with the Vaishnavites, while left to himself he would have been quite happy to have been remained a steady exponent of *advaitic* philosophy all through. His verse uttered in this mood is as follows:

विष्णुर्वा शङ्करो वा श्रुतिशिखरविरामस्तु तात्पर्यभूमि :
नास्माकं तत्र वाद : प्रसरति किमपि स्पष्टमद्वैतभाजाम् ।

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किं त्वीशद्वेषगाढानलकलितहृदां दुर्मतीनां दुरुक्ती :
भंक्तुं यत्नो ममायं नहि भवतु ततो विष्णुविद्वेषशङ्का ॥

"Whether it is Vishnu or Siva who is the supreme diety spoken of by the *Upanishads* etc., we are not very much worried about, because, we are definitely committed to *advaitism.* But it is impossible for one like me to keep quiet, when men with perverted minds proclaim in abusive language their hatred towards Siva—a hatred which consumes their hearts like a conflagration. To refute their offensive presumptions, I had to take up cudgels against them. But this does not in the least mean that I am not a devotee of Vishnu."

An impartial devotee:

Sri Appayya Dikshita's impartiality is borne out by many facts. He was a great admirer of Sri Vedanta Desika, and wrote a commentary on the *Yadavabhyudaya*, the only commentary so far known and published. He was so firm in his belief in *advaita*, that he had no qualms in using his talents to the elucidation of other different schools of thought, because he was so sure, that ultimate *advaitic* doctrine will come to be accepted by every one who is impartial in his outlook. Just like Adi Sankara who established the worship of six gods like Siva, Vishnu, Ganapathi etc., and was known as *Shanmatha Stapanacharya*, Sri Appayya Dikshita also placed the greatest emphasis on utter devotion, to one's god whoever he may be, before anything else. His hymn in praise of Varadaraja is well-known. In his *Kuvalayananda* he invokes the blessings of *Mukunda* at the commencement of his work. When Ramaraya at the instance of Doddacharya restored the worship of Govindaraja in the Chidambaram temple of Nataraja, Sri Appayya Dikshita welcomed with all his heart the event, and wrote his *Harihara stuti* in commemoration of it.

In his *Rathna traya pariksha*, he conceded *Brahmatva* to Vishnu also, along with Isvara and Ambika, while it is well-known that the other sects, place Siva only in the *Jivakoti*. He supports his stand by ample quotations from the *Puranas*—the *Kurmapurana* being not the least of them. His *Vishnu-gauri* synthesis, was not an ingenious invention of his, but was based on the undoubted authority of antiquity and the sanction of all the sacred lore.

As a true *advaitin*, he did not think that the rival interpretations were entirely in the wrong for he declares : न सूत्राणां अर्थान्तरमपि भवद्दर्यमुचितम् (who can prevent different interpretations when the sutras are capable of yielding different meanings). Such was his tolerance in religious beliefs, and such his ardent desire for the reconciliation of philosophic thoughts. He wrote the *Chaturmatasara* to elucidate the philosophical

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thought respectively of the four prominent schools of interpreters of the *Vyasasutras*. *Nayamanjari* deals with *advaita;* the *Nayamanimala* with *Srikanthamata;* the *Nayamayukha malika* with Ramanuja's philosophy; and the *Nyayamuktavali* with Madhva's philosophy. His remarkable catholicity of outlook and thoroughness of method, his impartiality and absence of prejudice, his unerring sense of values, and not the least of all, his earnest search for the truth, shorn of all bias or pettyfogging, are all evident in these writings—so much so, the *Vaishnavas* have adopted the *Nayamayukha malika* as a manual for their reverent study, and the Madhvas the *Nyayamuktavali.* It was because Sri Appayya Dikshita was so imbued with the glow of *advaitic* philosophy, that he could see from the heights of his philosophic enlightenment, a reconciliation and not mutual exclusiveness and hostility, in the different methods of approach to the same Reality.

Works on Advaita Philosophy:

After he had done his best to settle the sectarian disputes, Sri Appayya Dikshita turned to writing works for the elucidation and uplift of the *advaita philosophy*. His greatest and most memorable work in this line is *Parimala* which is a commentary on the *Kalpataru* of Amalananda.

As is well-known, *Rigveda*, *Yajurveda*, *Samaveda*, *Adharvanaveda*—are the four *vedas*. The *Nyaya*, *Vaiseshika*, *Yoga*, *Samkhya*, *Mimamsa*, and *Vedanta* are the six *darsanas* of schools of philosophy. *Tarka*, *Vyakarana*, *Mimamsa*, and *Vendanta* are the four *sastras*. *Vedanta* which is the end or pinnacle (*sruti sikhara*) of the *vedas* is the most important of these. One of the noted works on this *vedantic* dotcrine is the *advaita-siddhi* written by *Madhusudhana Saraswathi* who was a resident of Bengal. The same author has also written another work called *Siddhantha Bindu.* This is a small book which gives in quintessence as it were the great truths of *advaita*. In this *Siddhanta Bindu*, the author asks himself questions as to why he wrote it and in reply goes on to say : "I am writing this *Siddhanta Bindu*, in order that those persons who have neither the awareness, nor the interest, to understand the *vedantic* doctrine, after studying it in detail, may get a glimpse of it easily." There is a commentary called *Brahmanadiyam* written by another author from Bengal, by name *Gaudabrahmananda* on the *advaitasiddhi*. This same *Brahmananda* has also written a classic commentary on *Siddhantabindu* by name *Bindutika.* In this commentary, the author says that the *Vedantasastra* can be defined to be the sum of all the following works *viz.*, *Brahmasutra* of Vedavyasa, the *Bhashya* on it by Sri Sankara, commentary on it called *Bhamati* by Vachasapati Misra, the commentary on that by name *Kalpatharu* by Amalananda, and an elaborate commentary on *Kalpataru* by Sri Appayya Dikshita called *Parimala*. In other words, the author says that the five works from the *Vyasasutras* to Sri Appayya Dikshita's *Parimala*, consti-

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tute the corpus of the *Vendantic* doctrine. If scholars and sages living in Bengal at that time, could accept Sri Appayya Dikshita's *Parimala* as an authority on Sankara's *Brahmasutra bhashya* and its further commentaries, that itself is proof positive of the greatness of the works written by Sri Appayya Dikshita. Sri Appayya Dikshita was induced to write this commentary, by Sri Nrisimhasrami an esteemed elderly contemporary, himself an author of several works on *advaita.* This celebrated work earned for Sri Appayya Dikshita the title of *advaita stapanacharya.* His *Nyaya rakshamani* and *siddhantalesa samgraha* are very popular *Vedantic* texts that are even now studied by students of *Vedanta* invariably. He enshrined in them rare concepts and comments on *Advaita* which he had learnt from his revered father.

Writings on other Schools of thought :

In addition to writing such standard works, as *Nyayarakshamani, Parimala, Siddhantalesa sangraha* etc., he has also written a book, a *vedantic* text, called *Nayamanjari.* It is full of sublime verses in various meteres or *vrittas* just like the *vritta ratnakara.* People till then generally used to write only about their schools of thought and not about others. Even if such books on other schools existed, they would be very anxious not to give publicity to them but to establish their own trends of philosophy. Sri Appayya Dikshita was an exception to this. Another *advaitic* scholar Vachaspati Misra was also a great exponent of it. He was the author of *Bhamati* to which the *Kalpataru* and *Parimala* were commentaries. When Vachaspati wrote the *Bhamati,* Madhva and Ramanuja had not been born. During his time, the *Yoga* and *Samkhya* were very prevalent. *Vaiseshika* was also in vogue. Vachaspati Misra has written a book on the *Yoga, Samkhya* and *Nyaya,* systems which schools condemn the *advaitic* doctrine, in a manner which no follower of the alien school of thought could do. From this, not only is his deep knowledge of dialectics and outlook evident, but also his confirmed belief, that however much any school of thought progresses, it could never detract from the greatness of *advaita.* Inculcating real powers of reflection, even though on different systems, ultimately will only lead to the *advaitic* system of thought. For example, in *vishishtadvaita* devotion to Lord is said to be prominent. If devotion becomes strong, that itself leads to the realisation of the *advaitic brahmi* state. Similarly worship of Lord Siva, leads to deep devotion to that Lord and that Lord himself will finally reveal himself as the *advaita* level of consciousness to the devotees. Whoever be the Lord that is worshipped, whether Siva or Vishnu, the ultimate truth being what it is, every path leads only towards it. It is because of this firm belief, that great *advaitins* like Vachaspati Misra and Sri Appayya Dikshita, could write classic and standard works upon other systems of philosophy which tend to condemm the *advaitic* doctrine. Since great authors of *advaita* have adopted this technique, this in turn encouraged the firm belief that all paths will ultimately lead only to *advaita.*

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In his book *Nyayamuktavali* where he wrote about the Madhva school of thought, Sri Appayya Dikshita writes as follows :

आदावानन्दतीर्थीयामनुसृत्य मतस्थितिम् ।
न्यायमुक्तावली रम्या विशदार्था विरच्यते ।।

In his book of the *Visishtadvita* he writes as follows :

श्रेयसां निधिमिव श्रियः पतिं प्रेप्सतां प्रियहिताध्वदर्शिनी ।
लक्ष्मणार्यहृदयानुसारिणी तन्यते नयमयूखमालिका ।।

In his book *Sivadvaita* he wrote as follows :

सोपानपङ्क्तिकल्पा सोमाभरणपदमारुरुक्षूणाम् ।
क्रियते नयमणिमाला श्रीकण्ठाचार्यदृष्टमार्गेण ।

In his book on *Advaita* he writes as follows :

आचार्यपाददर्शितमाशयमनुसृत्य सूत्रकृतः ।
अधिकरणमञ्जरीमहमारचयाम्यात्मबोधाय ।।

While referring to Madhvacharya, Sri Appayya Dikshita refers to him only by a word *ananda tirtha*. While referring to Ramanuja-charya, he adds the word *arya* as a term of respect to that Saint. About Srikanthacharya, he adds the word *acharya* to the word *Srikantha*. But while referring to Sri Sankara he refers to him only a *acharyapada* and not by name. While referring to the *Madhva* doctrine, he says that he is writing that work following the teachings of Anandatirtha ; while referring to Ramanuja, he says that he is writing the work in consonance with the *hridaya* of Lakshmanacharya or following the teachings of Sriramanuja; while referring to Srikanthacharya he says that he is writing that work following the paths as seen by Srikanthacharya; but while referring about the *advaita matha* of Sri Sankara, he says that for self illumination or *atmabodha*, *i.e.*, self knowledge or *atmajnana*, he is writing the essence of *Vyasa* the author of *Brahmasutras* as stated by Sri Sankara.

From the above, it is clear, that Sri Appayya Dikshita firmly belived that the doctrine as taught in the *Brahmasutras* of Sri Veda Vyasa was the *advaita* doctrine preached by Sri Adi Sankara in his *bhashya*.

First he starts with thinking of Anandatirtha; next he goes to the devotion of Ramanuja; and thirdly he ascends the steps shown by Srikanthacharya; and lastly for his own self knowledge and realisation of truth, he writes about the *Brahmasutra* of Vyasa as explained by Sri Sankara.

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If a question is raised as to why so many paths are needed, and if not one path is enough for the ultimate truth, Sri Appayya Dikshita himself gives the following explanation to it :

नानाभाष्याऽहृता सा सगुणफलगतिः वैधविद्याविशेषैः
तत्तद्देशाऽप्तिरम्या सरिदिव सकला यत्र यात्यंशभूयम् ।
तस्मिन्नानन्दसिन्धावतिमहति फले भावविश्रान्तिमुद्रा
शास्त्रस्योद्घाटिता यैः प्रणमत हृदि तान् नित्यमार्चायपादान् ।।

The above verse implies that other commentators being Madhvacharya, Ramanujacharya, and Srikanthacharya have all enjoined the worship of the Supreme Lord with ardent devotion in order to obtain the grace of their *Sagunabrahma*. This *upasana* leads to certain predetermined results, as for example from one we can reach Vaikuntha; from another we can reach Kailasa, from devopasana, we can reach the Manidveepa *etc.* The word used तत्तद्देशात्पिरम्या of the above verse shows that *Sagunopasana* worship leads to predetermined results. It is for this very purpose that various commentaries have been written. But all the great rivers सरिदिव सकला, आनन्दसिन्धौ lead ultimately to the same ocean. In a similar manner all the results of this *Saguna* worship ultimately ends in the great *ananda sindhu* or *advaitic* bliss. In the *acharya bhashya* it is the evershining illimitable *advaitic* bliss that reigns supreme. Without it there is no peace and hence Sri Appayya Dikshita says that everyone should bow in his heart of hearts to the great *acharya*. He therefore says and concludes that all the *bhashyas* and commentaries ultimately end only in this and the *acharya bhashya* is the final end of all the *bhashyas*, like the ocean being the final end of the all rivers. No other writer of *sastras* has clearly and unambiguously laid down the supremacy of the advaitic tenets as explained by Sri Sankara as Sri Appayya Dikshita has done.

Bhamati Prasthana and Vivarana Prasthana:

In the *Siddantalesa Sangraha*, Sri Appayya Dikshita admits of a systematic exposition of the chief doctrines on eternal differences among the various schools of *advaita vedanta* prevalent then. In the evolution of the *advaita* doctrine two main currents are noticeable, the one represented by the great *Vachaspati Misra* called *Bhamati Prasthana* and the other represented by *Padmapada* and *Prakasatma* called the *Vivarana prasthana*.

The essential features of the *Bhamati Prasthana* is adoption of the *nana-jiva-vada* and *avachhedavada*, while the essential feature of the *Vivarana Prasthana* is the adoption of the *Eka-jiva-vada* and *Bimba-pratibimbavada*. *Chitsukha* of 14th Century and following him *Bharati*

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Tirtha of 14th Century admitted the reconciliation between the *Bhamati* and *Vivarana* schools while *Prakasananda* of the 14th century developed the *Eka-jiva-vada* in a radical form. The important implications of the differences of these two *prasthanas* are as follows :

According to *nana-jiva-vada*, there is a plurality of *Jivas* who are either conditioned by or reflected in a plurality of ignorances. These ignorances may be considered a less pure form of nescience, being consequently distinguished therefrom, or these alone may be recognised as nescience, no single nescience being recognised as distinct from these. *Isvara*, on one variety of the reflection theory, would be the prototype of which the *Jivas* are the reflections; and on another variety, *Isvara* himself would be a reflection of pure consciousness in the relatively pure *Maya*, while the *Jivas* would be reflections of pure consciousness in the relatively impure *Avidyas*.

According to the *avachedavada*, *Isvara* is related to the *Jivas* as the content of ignorances which are located in the *Jivas*. Each *Jiva* is ignorant of perfection. Ignorance is thus located in the *Jiva* but has for content *Isvara i.e.* Perfection.

According to the *Eka-jiva-vada*, ignorance is located in Brahman and has Brahman itself, for content. Brahman itself through its own nescience, seems to transmigrate. Because of this unity in respect of locus and the content of *Avidya*, which is also one, there can be only one *Jiva*. This *Jiva* imagines the distinctions between bondage and release, between itself and other *Jivas*, which are supposed to exist, as also between itself and an imaginary perfect Being, namely *Isvara*. The whole empirical world is in no better position than a dream projection of this sole *Jiva*.

According to the *bimba-pratibimba-vada* the *Jiva* whether one or many, is essentially a reflection, whether of pure consciousness (*Brahman*) or of *Isvara*. In the less radical form of the *eka-jiva-vada*, there is room made for *Isvara* too as a prototype, and this is the view favoured by the author of the *Vivarana*.

These were the several views current in the beginning of the sixteenth century. Appayya Dikshita set himself to the task of expounding in detail all the minor differences, existing among the various schools of *advaita*, as a preliminary towards his mastery of the principles of *advaita vedanta* and we have his *Siddhantalesa sangraha* as a result.

A survey of the several authors and works quoted by Appayya Dikshita in his *Siddhantalesa sangraha* gives us a *birds-eye-view* of the development of the *advaita vedanta* from the time of Sankara to the time of Appayya Dikshita.

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The names of authors in their chronological order, quoted by Appayya Dikshita in the first chapter of his work is given below :

9th Century

1. *Padmapada*, author of *Panchapadika* P. 1
2. *Suresvara*, author of *Brihadvarttika* and *Naishkarmya-siddhi* 122
3. *Sarvajnatma muni*, author of *Samkshepasariraka* 41
4. *Vachaspati misra*, author of *Bhamati* 62

10th Century

5. *Vimuktatman*, author of *Ishtasiddhi*
6. *Anandanubhava*, author of *Padartha tattva nirnaya* 97

11th Century

7. *Prakasatman*, author of *Vivarana* 32

12th Century

8. *Prakatarthakara*, author of *Prakatartha vivarana* 11

13th Century

9. *Amalananda*, author of *Kalpataru*
10. *Ramadvayacharya*, author of *Vedanta Kaumudi* 68
11. *Akhandananda*, author of *Tattvadipana*
12. *Chitsukha*, author of *Tattvapradipika* 260

14th Century

13. *Bharatitirtha* (*Vidyaranya*) author of *Panchadasi* and *Brahmananda* 114 126
14. *Narayana Sarasvati*, author of *Varttika on Sankara Bhashya* (171) 44
15. *Narasimhabhattopadhyaya* 310
16. *Prakasananda*, author of *Siddhantamuktavali* 107

15th Century

17. *Anandapurnamunindra alias Vidyasagara*, author of *Nyayachandrika* 233 275
18. *Advaitavidyacharya* (*Rangarajadhvari*) 110
19. *Tattvaviveka* 137
20. *Drigdrisyaviveka*

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Siddhanta Lesa Sangraha

The topics dealt with in the first chapter of the *Siddhanta lesa sangraha* may be roughly divided under five heads :

1. The discussion as to whether there is an injunction in respect of *vedanta* study and if so, of what kind;

2. The definition of *Brahman* and the discussion as to which is the material cause, pure *Brahman*, *Isvara*, *Jiva* as *Maya*, or any combination of these, together with incidental discussions of (a) the relation between the *Jiva* and *Isvara* (b) the various forms of non-absolute intelligence (c) the unity or multiplicity of Nescience;

3. Consideration of the nature of *Brahman's* agency;

4. Ways of intelligibly conceiving *Brahman's* Omniscience;

5. The need for psychoses; three possible views of its utility as (a) effecting a relation with the object; as (b) manifesting non-difference from object-defined-intelligence; as (c) destroying the ignorance veiling the Jiva; detailed consideration of these modes; the distinction between primal ignorance and model ignorances; the function of the second and subsequent cognitions in a continuous stream of cognition ; the nature of the witness-intelligence and its mainfestation; discussion as to whether bliss is manifested while in bondage; and a discussion of the number and nature of the psychoses in a delusive experience such as 'this is silver '. The chapter ends with the statement that nondualism is the purport of the entire Scripture, thus leading on to a discussion of this topic in the succeeding chapters.

One can ask how there could be contradictory views about the *advaita* on the same point. Sri Appayya Dikshita gives a powerful answer. All the *Acharyas* agreed in the ultimate unity of the soul, and with the unreality of the phenomenal world. For the world of fiction, different explanations are given, according to the ingenuity of each *acharya*. What if different meanings and explanations are given for a mere fiction !

Nyaya rakshamani:

The *Nyaya rakshamani* is another standard exposition of the *advaitic* interpretation of the first *Adhyaya* of the *Brahmasutras*. It is a clear and elaborate exposition of the meanings of the *Sutras*. The book contains great and original arguments both for the *purvapaksha* and *siddanta* under each *adhikarana*. In the *Anandamayadhikarana* his arguments are scintillatingly brilliant.

Devotion leading to Advaita;

Advaitism was imbibed by Sri Appayya Dikshita from his infancy and was accepted by him as the true philosophy of his life. His father

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and grandfather firmly believed in it, although they died when Sri Appayya Dikshita was fairly young. Sri Appayya Dikshita had been taught impressively the religion of Sri Sankara. It is an important tenet of Sri Appayya Dikshita, that *Bhakti* of *Iswara* leads to the realisation of the *Nirguna Brahma*. At the very opening of *Sivatatva Viveka*, Sri Appayya Dikshita says that the unconditioned *Brahma* propounded by *Upanishads* is beyond description, by way of praise, and that he therefore composed the *Sikharinimala* in praise of Lord Siva the conditioned *Brahma*. In the opening of the *Sivarka mani dipika* he says : "Although the *Upanishads* and the *Agamas* along with *Puranas*, the *Smriti* and *Ithihasas* like *Mahabharata* are centred in *Advaita* alone, although the *Brahamasutras* also convey the same idea, though *advita* was the religion accepted and impressed by the great teachers of old like Sri Sankara, still an inclination for *advaita* is produced only by the grace of Lord Siva and by that alone."

By conviction Sri Appayya Dikshita was an *advaitin* and accepted it with his intellect, whereas true worship of Lord Siva was the religion of his heart. He had not the slightest tinge of hatred for Vishnu. On the contrary, he fully sympathised with the worship of Vishnu and was himself a great devotee of Vishnu. He saw no difference between Siva and Vishnu who are different forms of *Sagunabrahma* but his heart leaned heavily towards Lord Siva. A frank confession was made of his *bias* in the famous verse ending with the line "*tadapi bhakti tharunendu sekhare*".

Sivadvaitin:

As between *Sivadvaita* and *Advaita* it is not easy to determine if at all Sri Appayya Dikshita was more inclined to one view or the other. Both claim him as their great champion and no doubt for good reasons. Yet several of Sri Appayya Dikshita's statements in unmistakable terms reveal Sri Appayya Dikshita as a great *advaitin*. To him from any school to the *advaitic* school of Sri Sankara, was only a progression in philosophical thought. From the heights of his philosophical enlightenment, Sri Appayya Dikshita saw in the different methods of approach, elements lending themselves to a reconciliation, and not to mutual exclusiveness and hostility. He therefore pondered over the reconciliation of rival schools of thought of not only of *Srikanthamatha* but also of *Visishtadvaita* and *Dvaita* and could spread the message of tolerance and accommodation.

Sri Appayya Dikshita's name and fame can rest for ever on any one of his works, but his writings are innumerable. He had been described as the author of one hundred and four works—*Chaturadhika sataprabandhakarta*. Though many of his writings have not been recovered, the more important of them have been preserved to us and

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the majority of these that survive have been brought out in print in Grantha, Nagari and Telugu characters.

It is in the fitness of things that Sri Appayya Dikshita should have spent his last days at Chidambaram, where he is said to have left his body and vanished into the image of Sri Nataraja. Sri Appayya Dikshita was held in high esteem and reverential awe not only by his followers but even by his religious adversaries. He was regarded even in his own time as an *avatarapurusha* and hence it is that legends and traditional accounts have grown around his life.

A Heroic Figure :

The greatness of Sri Appayya Dikshita rests on the fact that the great *advaitin* that he was, his mission in life was one of reconciliation of warring groups, so as to promulgate mutual tolerance and goodwill amongst all. He was born in a very hot age of bigotry and vigorous proselytism. Though the greatest saints did not discriminate between Lord Siva and Vishnu, and declared them identical, the adherents of the creeds were mostly cantankerous persons and mistook acrimony for devotion. It was in this dark atmosphere that Sri Appayya Dikshita rose to such heights of fame that the great savant tried to reconcile all the warring camps, and saved *saivism* which was confronted with utter annihilation against the powerful onslaughts of *Vaishnavism*. He brought to bear on his widespread activities, his resourceful and versatile personality and tried his best to constitute an atmosphere of spiritual tolerance and goodwill, in the place of the prevailing antipathy and narrow-mindedness. The fact that we to-day life in an atmosphere of goodwill and devotion to both Siva and Vishnu, is thus due to the untiring work of reconciliation started by Sri Appayya Dikshita. Thus Sri Appayya Dikshita did the greatest service to the doctrine of *Advaita*. To the students of that school of thought, anyone of his great works would have been enough as a fitting monument for a life's work. The fact that he could write more than 104 standard works of various branches of learning show that Sri Appayya Dikshita had a mind of very fine penetration and profound spirituality. His writings are packed with serious and subtle thinking, and as a worthy successor to Sri Sankara, he stands out as a great *advaitic acharya* and of *Siva* worship, a heroic figure of the first rank in the rather motley crowd of religious thinkers and teachers of the 15th and 16th century A.D.

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Chapter XIV

THE WORKS OF SRI APPAYYA DIKSHITA

(i) *Sri Appayya Dikshita's 104 works :*

Sri Appayya Dikshita is known to have had the title of " चतुरधिकशतप्रबन्धनिर्वाहक: ". This title or *biruda* shows that he had written 104 works. His talented and renowned grandson Sri Nilakantha Dikshita, who was himself a great poet and writer, has also written in the following glowing words in his *Kavya*, about his ancestor Sri Appayya Dikshita " यत्प्रबन्धै: शतेनैव ; शतं व्यधादप्पय्य दिक्षितेन्द्र: " etc.

In the Adayapalam epigraph which has been mentioned above also, it is stated in Tamil that Sri Appayya Dikshita has written 100 *prabhandhas*, as following:—nuru prabandangal iyatrina

In the biography of Sri Vijayendra Bhikshu, who was a great Madhvacharya, it is stated that in competition with Sri Appayya Dikshita he had written also 104 works. From this also, it can be inferred that Sri Appayya Dikshita himself had written 104 works.

In this voluminous output of literature are contained great and thought provoking treatises like the *Parimala*, the *Sivarka mani dipika etc.*, which are standard treatises on the subjects with which they deal. There are also very small works like *Pancharathana Stuti, Marga Bandhu Stuti* etc. Some of the works are commentaries or *Vyakhyanas* of his own compositions. Sri Appayya Dikshita is a rare writer, who has written a number of works, consisting both of original treatises and his own commentaries upon them.

Sri Nilakantha Dikshitha, grandson of Sri Appayya Dikshita, praised the latter as follows :

यं विद्म इति यद्ग्रन्थानभ्यस्यामोऽखिलानिति
यस्य शिष्यास्म इति श्लाघन्ते स्वं विपश्चित :

Though Sri Appayya Dikshita was a great *Sivabhakta* who wrote a *number of Saiva Sastra* works, he had no hatred to other schools of thought. He has described Siva, Vishnu and Ambika as the three gems or *Ratna Traya*. He compares the *dvaita*, *visistadvaita*, *sivadvaita*, and *advaita* as forms of different steps leading to the same goal. He had a firm belief that all schools of thought ultimately led only to the supreme *advaitic* doctrine of Sankara. Since he has written many works about all these four systems of thought, some might get confused as to what he

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really believes in. Hence Sri Appayya Dikshita himself says in *Sivarka mani dipika* that he is a follower of *advaita* only.

यद्यप्यद्वैत एव श्रुतिशिखरगिरामागमानां च निष्ठा
साकं सर्वैः पुराणै : स्मृतिनिकरमहाभारतादि प्रबन्धैः
तत्रैव ब्रह्मसूत्राण्यपि विमृशतां भान्ति विश्रान्तिमन्ति
प्रत्नैराचार्यरत्नैरपि परिजगृहे शङ्कराद्यैस्तदेव ।।

In the beginning of the work *Chaturmata Sara Sangraha* also, Sri Appayya Dikshita calls himself as an *advaitin* only :

आनन्दतीर्थमुनिलक्ष्मणदेशिकेन्द्र श्रीकण्ठयोगिपरवीरदवीयसीर्नः ।
आचार्यपादसरणिं च विविच्य बोद्धुं संगृह्यते मतचतुष्टयसारलेशः

This verse also by implication means that he was a follower of *advaita* only.

It will take several years of hard labour and toil for one to read and master some of these voluminous standard treatises on basic subjects written by Sri Appayya Dikshita. Even these can be attempted only by profound scholars, who have had very good grounding in the knowledge of the *sastras* that the works expound. As against this, some of his smaller works are such, that even children can read and benefit by them. Some of the *stutis* or devotional verses written by him can be studied daily with devotion and veneration.

Some writers have stated that though Sri Appayya Dikshita is said to have written as many as 104 works, still, the total is made up of many sundry items, including very small works and commentaries. This is a very superficial and ununderstanding criticism of the greatness of the literary output of Sri Appayya Dikshita. It is no doubt true that for the sake of counting, the total works come upto 104 including all his big and small works. But the author's greatness is to be gauged not by the number of works that he has written, but by the depth and profundity of his thought. That this criticism is an absurd one, will be clear to anyone who has had even a glimpse of the genius of Sri Appayya Dikshita in his works of *Vedanta* and *mimamsa*.

There are some further uninformed criticisms that Sri Appayya Dikshita has merely written some commentaries etc., based upon other ancient works and that he has not written original independent works of his own. Thus for example, Sri Das Gupta in his History of Philosophy Vol. II writes as follows :

" He was a great scholar, well read in many branches of Sanskrit learning and wrote a large number of works on many subjects. There is however nothing very noteworthy in his *vedantic* doctrine. For, in

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spite of his scholarship he was only a good compiler and not an original thinker, and on many occasions where he had many opportunities of giving original views, he contents himself with the views of others."

People who have even a passing acquaintance with Sri Appayya Dikshita's works will not entertain any such doubts. It must also be remembered that in our country, unlike in the West, all writers always proceed to build up their cases on the unassailable authority and authenticity of the *Sruti* and the *Smriti*. Every philosopher belonging to any school of thought bases his argument on the basic assumption that the *Sruti* and the *Smriti* always act like pole stars guiding everyone in his path. Thus in our country, it is only on the firm foundation of the authority of the *Sruti* and the *Smriti*, that further arguments are built up, and systems of philosophy developed. It would therefore, be a most inappropriate and in fact an extremely ignorant criticism, to say that Sri Appayya Dikshita wrote merely on the foundation of older works. In the history of Indian philosophical thinking every worthwhile philosopher has always written on the basis of the foundations of the *Sruti* and the *Smriti* only. This is a basic difference in developing any philosophical theme through discussions and written works between India and the West. It is therefore good to remember this fact before we try to assess the genius of Sri Appayya Dikshita.

All the 104 works of Appayya Dikshita are now not current. Only about 60 of them are well-known. The other 44 are only known by their names. A brief resume of the known works of Sri Appayya Dikshita is attempted below :

(*ii*) *Vedantic Works :*

1. *Siddanta Lesa Sangraha :* This work is a very elaborate and original treatise written by Sri Appayya Dikshita wherein he has gathered and brought together in one place, all different dialectical thinking belonging to the *advaitic* cult. Traditional scholars and students of *vedanta* have a rule that they would start reading the *Bhashya* only after they finish the *Siddanta Lesa Sangraha*. In view of this, this work is very much current among scholars and students.

In this work, Sri Appayya Dikshita has extracted all the different views of the different writers on *advaita* on all controversial points. The *advaita* acharyas differ on such points as *ekajiva-vada, nanajiva-vada, bimba pratibimba vada*, or *avichchinna vada, sakshitva vada* etc. Dikshita clearly states all the different views on each subject and discusses them. How can there be contradictory views among the *advaita acharyas* themselves on the same point? Dikshita gives a beautiful answer. All the *acharyas* agree in affirming the unity of the soul and the unreality of the phenomenal world. For the world of fiction different explanations are given according to the ingenuity of each *acharya*. What if different explanations are given for a mere fiction?

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2. *Nyaya Rakshamani :* This is an elaborate and independent commentary, on the first pada of the *Brahmasutras*, which deals with the science of 'self' and the 'universe'. This is also a very well-known treatise of Sri Appayya Dikshita on the *advaitic* philosophy and is one of the standard works with which his name is generally associated.

The *Nyaya Rakshamani* is a splendid exposition of the *advaitic* interpretation of the first *adhyaya* of the *Brahmasutras*. It is a clear and an elaborate exposition of the meaning of the *sutras*. The book contains a great many original arguments both for the *purvapaksha* and the *siddhanta* under each *adhikarana*.

3. *Kalpataruparimala : Bhagavadpada* Adi Sri Sankaracharya wrote a classic commentary on the *Brahmasutras* of Badarayana. For this commentary or *Bhashya* of Sri Sankara, a great *advaitic* teacher, by name Sri Vachaspati Misra wrote another commentary called *Bhamati*. For this work *Bhamati*, another subsequent *advaitic* teacher by name Amalananda wrote an abstruse and difficult commentary called *kalpataru*. The *kalpataru* is an extremely difficult piece of work which would require extensive scholarship to understand. For this work *kalpataru*, Sri Appayya Dikshita wrote an extensive and easily understandable detailed commentary called the *Parimala*.

Before writing his *Vyakyana Parimala*, which expounds the *advaitic* doctrine, Sri Appayya Dikshita himself must have finished writing another *Vyakhyana* for the *Sivarka mani dipika*. This work is an elaborate commentary on the *Brahmasutras* written from the point of view of *Siva Visistadvaita*.

Tradition has it, that a great writer by name Sri Nrisimhasvami, who was a contemporary of Sri Appayya Dikshita and who had himself written a number of works on advaitic philosophy, once prevailed upon Sri Appayya Dikshita to write a commentary on the *Brahmasutras*, from the point of view of the *advaita* doctrine. He is stated to have reminded Sri Appayya Dikshita, that it was the great *advaitic* doctrine that was taught to him as a family tradition from generation to generation and that he should not forget to render service to it. It is stated that Sri Appayya Dikshita wrote the *Parimala* after taking to heart the advice given by Sri Nrisimhasvami. His own foreword to his work in the following words makes this clear.

गुरुभिरूपदिष्टमर्थं विस्मृतमपि तत्र बोधितं प्राज्ञैः ।
अवलम्ब्य शिवमधीयन् यथामति व्याकरोमि कल्पतरुम् ।।

"When the great secrets of *advaitic* doctrine taught to me by my father, are awaiting compilation as a great treatise and work, and when I had forgotten them all, some elders reminded me of my obligation and duty

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and being awakened by them, I, in a spirit of humble dedication accepted that obligation and started writing this commentary on *Kalpataru*, after praying to Lord Parameswara foı help."

Sri Appayya Dikshita himself says the following about his own work : "What can I give to *Kalpataru* which is the giver of all desires? I will accept from it and then rededicate to it whatever is given to me." Similarly, in another place he says, "As and when scholars and philosophers delve deep into the *Kalpataru*, newer and brighter vistas of learning are opened before them. Just as a man who dives into the sea is able to gather only a few gems, and brings them out, so have I gathered only a handful of meanings out of this *Kalpataru*. Let all future scholars be satisfied with this small service."

At the end of his *Vyakhyana* on the first pada of the *Brahmasutras*, Sri Appayya Dikshita praises lavishly the greatness of his own father and has written a famous verse in that context. He says in it, that it was due to the blessings of his father that he was enabled to write the commentary. From this, it is very clear that Sri Appayya Dikshita had his schooling in *Vedanta* under his own father, and that he learned all that he wrote in *Parimala* from the teachings of his own father.

A contemporary poet of Sri Appayya Dikshita, Sri Mullandram Balakavi who was himself a very famous writer praises the *Parimala* in the following verses :

अप्पय्यदीक्षित किमित्यति स्तुति
वर्णयामि भवतो वदान्यतां ।
सोऽपि कल्पतरुरर्थलिप्सया
त्वग्दि्रामवसरं प्रतीक्षते ।।

"Oh Appayya Dikshita! How can I describe your generosity? Even the *Kalpataru* which is so well-known for granting desires to everyone, is awaiting your pleasure to explain its real meaning." In this verse, the poet makes a pun on the word '*artha*' which means both money and meaning.

In the Dikshita Vamsabharana by Mannargudi Sri Raju Sastrigal, it is stated that another great scholar praised *Kalpataru Vyakhyana* in the following verse :

यदूद्वहेनाप्पययज्वना च
भूमौ कृता कल्पतरोः प्रतिष्ठा ।
एकेनतु द्वापरमाश्रितेन
परेण तत्वप्रतिपादकेन ।।

" Lord Krishna brought *Kalpataru* from the heavens to the earth, in order to satisfy the desire of Satyabhama. Sri Appayya Dikshita by writing

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a commentary on it has established it firmly in the world. There is, however, just one difference, and that is, that what Lord Krishna did was full of doubts whereas what Sri Appayya Dikshita did is crystal clear, and without any doubts, and in a manner by which the truths of the *sastras* would be made clear beyond doubt." (There is a pun on the world '*dvapara*' which also means doubts. Lord Krishna's bringing the *Kalpataru* in the *dvapara yuga* is therefore made to mean that what Lord Krishna did was full of doubts).

Sri K. V. Subrahmanya Sastri another biographer in Sanskrit of Sri Appayya Dikshita is of the opinion that the above verse was written by Sri Govinda Dikshita the well-known Prime Minister of the Nayak Kings of Madura. Perhaps tradition has it that way.

From the *Brahmasutras* of *Badarayana* upto the *parimala* of Sri Appayya Dikshita all the five works *viz*., *Brahmasutras*, Sankara's *Bhashya*, Vachaspati Misra's *Bhamati*, Amalananda's *Kalpataru* and Sri Appayya Dikshita's *Parimala* are called the '*Panchagranthi*' or the five connected works on which the edifice of *advaita* rests. *Parimala* is like the very life breath of the great *advaita vedanta*. All these five works have been published by the Nirnayasagar Press.

There are only very few scholars who have mastered the *advaitic* doctrine from the *Badarayana Brahmasutras* to Sri Appayya Dikshita's *Parimala*.

4 and 5. *Madhva Tantra Mukha Mardana and its commentary Madhva Mata Vidhvamsana :* Both these works were written in condemnation of the *dvaita* doctrine of the Madhvas. These two works are now generally prevalent both in the North and in the South. In some of the *advaitic* seminars these two works are generally given as a test of one's dialectical skill.

6. *Purvottara Mimamsa Vada Nakshtra Mala or Nakshatra Vadavali :* This work contains a mighty dissertation of some of the problems in *Mimamsa Vedanta Sastras*. The questions and answers given here are intended to explain and make clear the basic truths of the two *Mimasa Sastras*. These have never been clearly written anywhere else. But Sri Appayya Dikshita states that the tenets contained in them have been accepted as the basis for the truths of the *Bhashya* in the following verse:

तन्त्रान्तरेष्वनुपपादितमर्थजातं
यत्सिद्धवद्व्यवहृतं ध्वनितं च भाष्ये ।
तस्य प्रसाधनमिह क्रियते नयोक्त्या
बालप्रियेण मृदुवादकथापथेन ।।

This work has been published from Srirangam.

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7, 8, 9 and 10. *Chatur Mata Sara Sangraha* : This is also called as *Adhikarana Sara Sangraha* and *Adhikarana Mala*. The following verse written in the beginning of this makes it clear that the work was written during the reign of Chinna Bomma of Velur :

एषामत्कृतिरेधतामनुकलं ब्रह्मप्रतिष्ठापिनी
राज्यश्रीरिव चिन्नबोम्मनृपतेराचन्द्रसूर्यं क्षितौ

This work contains, in epitome in four sections, the four schools of *vedanta* - the *Dvaita*, the *Visishtadvaita*, the *Sivadvaita*, and the *Advaita*. The work is in the form of a running commentary in prose and verse on the *Brahmasutras* of *Badarayana*, treated topically under the several *adhikaranas*. In this work Sri Appayya Dikshita interprets each school of *vedanta* according to the most ardent expounder of the school. In some places, the work is also called as *Adhikaharana Sara Sangraha.* Each of the sections of the *Chaturmata Sara Sangraha* is known by an individualistic name also. The section on *dvaita* is termed *Nyaya muktavali* and was first published in Belgaum. The second section is on Ramanuja's system and is called *Naya mayukha malika*. It was published in Kumbakonam in 1915. The third section is on Srikanta's system and is called *Nayamani Mala*. It was published by Sri Halasyanatha Sastry, from Kumbakonam in 1908. The fourth section is an exposition of Sankara's *Advaita* system and is called *Nayamanjari*. This was published in 1941 from a single manuscript belonging to the Tanjore Saraswati Mahal Library.

The three systems of philosophical thinking that are mentioned in this work are as follows :

(*i*) The 1st is the *Madhvamata*. This is propagated by a commentary on the *Brahmasutras* from the stand point of *Dvaita Siddhanta*. This is also known as *Nyaya Muktavali*.

(*ii*) The second is the *Visistadvaita* of Sri Ramanuja. This is propagated by a commentary on the *Brahmasutras* from the stand point of *Visistadvaita*. This work is known by *Naya Mayukha Malika*.

Though Sri Appayya Dikshita has condemned in no uncertain terms both these systems in his *Madhva Tantra Mukha Mardhana* and *Ramanuja Sringa Bhanga*, still, the fact that he has written great classic commentaries of these two systems, following their own terminology and arguments so that the followers of those schools can understand it easily, is itself proof positive, of the catholicity of outlook and the complete lack of any sectarian animosity on the part of Sri Appayya Dikshita. The fact that both the *Madhvas* and *Vaishnavas* are still printing and reading with devotion the above two works is also

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proof positive of the complete impartiality and adherence to truth with which Sri Appayya Dikshita wrote these works.

(*iii*) and (*iv*) : The next two philosophical systems with which Sri Appayya Dikshita deals with are *Sivadvaita* and *Advaita.* Since Sri Appayya Dikshita has already elaborately written about these in his *Sivarka mani dipika*, *Parimala*, *Sivadvaita nirnaya*, *Nyaya raksha mani* etc., in the present work, *viz.*, *Chaturmata sara sangraha* he refers to them only in a very brief manner. Sri Appayya Dikshita refers to *Srikantha mata* in his '*Nayamani mala*' and *Advaita* in his *Nayamanjari* in the *adhikarana.*

Nayamani mala and *Sivarka mani dipika* have both been published by Sri Halasyanatha Sastry. The *Nayamanjari* has been published in Madras in 1941. This is made up of a number of verses composed in very difficult *vrittas.* This may be called as a veritable *Sastra* on the science of composing verses in abstruse *vrittas.* Many new *vrittas* with new names have been handled in this. Many abstruse philosophical thoughts and principles have been brought out clearly in practically unknown *vrittas* in Sanskrit by Sri Appayya Dikshita in this. The work is composed fully in verse, each *adhikarana* of the *Brahmasutra* being represented by at least two slokas, one putting forth the *Purvapaksha* and the other the Siddhanta. The most distinguishing mark of this lies in the fact that 380 stanzas of this verse are composed in more than 182 metres, many of which are rare and not easily met with even in standard works.

11 and 12. *Ramanuja Sringa Bhanga and Tatva Mudra Vidravanam:* These two works are written in condemnation of the philosophy of Sri Ramanuja and the Madhvas. It does not appear as if these two works have upto now been printed.

From the sixth verse in *Sri Dikshita Nava Rathna Malika* it is seen that Sri Appayya Dikshita did not write the condemnation of Sri Ramanuja's philosophy. The *Tatvamudra* or the practice of branding oneself is common to both the followers of Madhva and Ramanuja's cults of thought.

Though these two works have been included in the old list of works compiled by Sri Appayya Dikshita still, the authenticity about the authorship is not free from doubt.

The other *vedantic* works which are generally attributed to Sri Appayya Dikshita are the following :

13. *Ramanuja Tatparya Sangraha*
14. *Commentary on item* (13)
15. *Sri Vidya tatva vivaranam*
16. *Adhikaranamala*

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17. *Adhikarana Saravali*
18. *Tatva muktavali*
19. *Nyaya ratnamala*
20. *Comentary on item* (19)
21. *Mata sarartha sangraha*
22. *Siddhanta ratnakara*
23. *Manimalika*
24. *Nyayamuktavali vyakhya*
25. *Adhikarana panchika.*

(*iii*) *Sivadvaita Works :*

26 and 27. *Sikharini Mala and its Commentary Siva Tatva Viveka :* These and the other *saivite* works of Sri Appayya Dikshita were all intended to propagate *Sivadvaita* doctrine. They were mainly written to highlight the great qualities of Lord Siva. They were written at a time when polemical warfare between the *Vaishnavas* and the *Saivites* in the Vijayanagar days, was rampant and these works were intended to support the *saivite* doctrine.

During the days of Sri Appayya Dikshita the Vaishnava Acharyas were propagating *Vaishnavism* along with the help of the ruling king and sometimes through force also. The greatest person behind this movement was Sri Tatacharya. This became possible because the royal regent Ramaraya who came to effective power after Sri Krishnadevaraya gave a great deal of support to the *Rajaguru.*

The *Sikharinimala* is a work in Sanskrit containing 60 verses in *Sikharini vritta*. The work seeks to propagate the greatness of *Sivabhakti* and also enlightens us about the supreme power of Lord Siva. In the introduction to *Siva Tatva Viveka* Sri Appayya Dikshita himself says the following :

पद्यैः षष्ट्या पशुपतिमहं देवमस्ताविषं यै-
रन्तः सारै रखिल जगतामन्तरात्मानमेकं।
भावं तेषां प्रविशदयितुं भग्नवाचाहवाचां
वृत्तिं कुर्वे विषयविवृतिं वृद्धवर्त्मानुगानाम् ॥

"In these 60 verses, I have praised Lord *Pasupati* who is the inner soul of the entire Universe. These verses are full of very interesting inner meanings . They are also quite powerful to strike down the mouths of those critics who go about insulting Lord Siva and his worship. The verses closely follow also the great principles that have been traditionally followed by elders from ancient times. I am writing this commentary or *vyakhyana* in order to make known in an elaborate manner their inner meanings, which is based upon the authority of the *Sruti* and the *Puranas*."

The above work and its translation is available in print.

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Another great scholar who was the son of *Adivarahacharya* wrote another book called *Vedanta Kausthuba* condemning the principle adumbrated in the *Siva Tatva Viveka*. Mannargudi Sri Raju Sastrigal, an illustrious scion in the line of Sri Appayya Dikshita has written a book called "*Siva Tatva Viveka Dipika*" condemning the above critical work *Vedanta Kausthubha*. This work is still not in print.

The *Siva Tatva Viveka* is an elaborate attempt to establish that Siva is the Lord of the Universe. For the *Saiva* cult no book has done more service than the *Siva Tatva Viveka*. Even from a purely intellectual point of view, the book will not fail to receive the admiration of all impartial scholars.

28, 29, 30 and 31. *Ramayana tatparya sangraha*, *Bharata tatparya sangraha and their commentaries :* These works called *Ramayana tatparya Sangraha*, *Bharata tatparya sangraha* and the two commentaries on the same by Sri Appayya Dikshita are, as their names indicate, works on the two great classics and profess to expound their inner meanings.

These two works and their commentaries are based on the asumption that in both the great epics of *Ramayana* and *Mahabharata*, it is only the greatness of Lord Siva that is being propagated. The *Vaishnavas* consider the *Ramayana* as a supreme work extolling this greatness of *Prapatti* or Surrender. In this work, the above view point is refuted. Sri Appayya Dikshita tries to establish that Vibhishana who is generally held to be the symbol for surrender or *Saranagati* to the Lord does so only on account of his desire to regain his kingdom and not on account of any desire for salvation.

In the same manner, Sri Appayya Dikshita also proves with a great deal of authority that in the *Mahabharata* also Bhagavan Sri Vyasa tries to prove that Sri Lord Siva only is the supreme reality. He also explains that in both the *Bhagavat Gita* and the *Anugita* also, it is only the greatness and supremacy of Lord Siva that is explained in detail.

Sri Appayya Dikshita did not attempt to establish the greatness of Lord Siva one of the *Trimurthis*. He praises the supreme *Parasiva*. It is this same principle which *advaitins* call as *Saguna Brahma* or Iswara with the principle of *Maya*. It is only following this trend of thought that in his work on the *Ramayana* Sri Appayya Dikshita closes it with the remark that the supremacy of the same eternal principle or *parasiva* which is described as *Parabrahma*, in *Kaivalyopanishad*, and *Svetasvatanopanishad* is sought to be established by Valmiki in his *Ramayana*.

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32 and 33. *Brahma Tarkastava and its commentary :* In these two works suitable replies have been given to the arguments advanced by those who were condemning Lord Siva and his worship. Sri Appayya Dikshita established in these works with the help of a number of arguments and a number of interesting technical debating points and on the basis of a dialectical analysis of the evidence of the *Puranas* that Lord Siva is supreme and is the *Parabrahma.* He also shows in these works the difference between Lord Vishnu and Lord Siva.

All the works numbered 15 to 20 above have been published in Srirangam.

34. *Sivadhyana Paddhati :* In this work, a description as to how *Puja* to Lord Siva should be performed mentally has been described in very great detail. The original work alone, without any commentary has been published a long time ago in *Grantha* characters.

35. *Siva Puja Vidhi :* As the title indicates, this work deals with the technique of worship of Lord Siva. This is a fairly well-known work and has also been published in print.

36. *Sivarchana Chandrika :* This work also deals with the worship of Lord Siva and there is a commentary on it also. Tradition has it that this work was written by Sri Appayya Dikshita in order to teach his royal patron King Chinna Bomma of Vellore the greatness and the method of worshipping of Lord Siva. It is not known whether this work has been printed or not.

37. *Sivakarnamruta :* This is a work written in prose with the idea of reestablishing the superior greatness of Lord Siva. The contents of this work are summarised in the following verse :

शिवभक्ति कल्पवल्ली मङ्कुरितां मनसि पुण्यबीजवलात्
धीराः निदाधाद्रक्षत कर्णामृतोक्ति धाराभिः ।।

" Since the summer heat of the evil minded critics of Lord Siva and his worship are awaiting in order to burn out and destory the sprouts of *Siva Bhakti* or devotion that arises in the minds of the devotees, for which the seed is their accumulated merit in their previous births, this work *Sivakarnamruta* with its verses made, as it were, of nectar, is written to help rejuvenate those sprouts."

This work comprises of two parts, *viz.*, the arguments against the thesis sought to be proved traditionally called the *Purvapaksha* and the replies thereto traditionally called the *Samadhana.* The work has been written in the manner of *sastra vakyartha,* which is very common in the traditional method of theological disputation.

This work has been published several decades ago in the old *grantha* characters.

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38. *Sri Sivarka mani dipika :* Srikantacharya wrote a great commentary on the *Brahma Sutras* of Badarayana, seeking to derive from it the *sivadvaita* doctrine. It is generally believed that Srikanta lived after Sri Sankara and before Sri Ramanuja. The present work of Sri Appayya Dikshita is an elaborate commentary on the *Srikanta bhashya.*

The Srikanta doctrine is generally called also as the *Saiva visishtadvaita*. There is a close resemblance between the *advaita* of Sri Sankara and the *Sivadvaita* of Srikanta.

Sri Appayya Dikshita very graphically describes *dvaita* as the lowest step, *visishtadvaita* as the middle step and *sivadvaita* and *advaita* which are very close to each other as the highest steps. Sri Appayya Dikshita calls himself again and again in this work as a follower of the *advaita* doctrine, but the followers of *sivadvaita* also claim him as one of their great Acharyas. Sri Appayya Dikshita is one of those rare souls, who has earned distinction and the biruda of "*Srikanta Mathapratishtapana Acharya*" along with the *birudas*, "*Dvitiya Sankara*" and "*Advaita Sthapana Acharya*".

During the Vijayanagar period, when Ramaraya was ruling as the all powerful regent, and when the *Rajaguru* Sri Tatacharya, had a great deal of royal patronage and support, the worship of Lord Siva was about to be completely extinguished from the land, on account of the vigorous proselytising activities of the *Vaishnavas*. In those days, *Saivism* and *Smarthas* were being converted into *Vaishnavism* both by means of force and also by means of several inducements. It was against this background that Sri Appayya Dikshita had to dedicate himself to the noble task of propagating saivism in order to save it from being utterly annihilated.

He started his crusade in favour of *Saivism* and against the attacks on it by narrow-minded *Vaishnavite* scholars, after getting for himself the patronage of the Vellore king Chinna Bomma Nayaka. It was for the performance of this ennobling task that he undertook upon himself, that he wrote a number of works extolling Lord Siva, His Greatness, and the method of His Worship etc. The foundations for the great efflorescence of *Saiva Siddhanta* that is now seen in South India, was laid in the *Srikanta Bhashya.* By writing an elaborate commentary upon it, Sri Appayya Dikshita served as the very founder for the propagation of *Saivism* in this part of the country.

Chinna Bomma Nayaka gave a good deal of financial assistance and patronage for the propagation of the work *Sivarka mani dipika* after it was finished. First of all, he called a great *Sadas* of pandits and performed *Kanakabhisheka* to Sri Appayya Dikshita. Next he gave all facilities for the five hundred and odd great pandits who came forward to learn *Sivarka mani dipika* under Sri Appayya Dikshita and started its propagation. The *Vidvans* who studied this work from the original fount of knowledge of Dikshita himself, spread themselves in several

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directions and helped to propagate *Sivadvaita*. Sri Appayya Dikshita performed this stupendous work in a spirit of a missionary zeal for a number of years without tiring. On account of this, he had to undergo a great deal of opposition and trouble. His enemies were at times prepared even to kill him for his work. But he never minded any of these troubles, but went on with his self appointed mission. He started writing works on advaita only after setting the *Saiva* worship on proper foundations as he had originally planned. This is stated in the great *Purana*, *Siva Rahasya*, as follows :

शैव शास्त्रं तदा भूमौ लुप्तं विस्तारयिष्यति

Sri Nilakanta Dikshita, a descendant of Sri Appayya Dikshita praised this monumental work in the following verse :

श्रीकण्ठदेशिकग्रन्थ सिद्धान्तोद्योतचन्द्रिका ।
श्रीमती निर्मिता येन शिवार्कमणिदीपिका ।।

In the following next verse Sri Nilakanta Dikshita also makes mention of the *Kanakabhisheka* of Sri Appayya Dikshita by Chinna Bomma Nayaka as follows :

गङ्गया यः पुरा स्नातो देवश्चन्द्रार्धशेखरः ।
गाङ्गेयेन पुनः सस्नौ सोऽवतीर्य यदात्मना ।।

This work was published in Kumbhakonam several years ago by Sri Halasyanatha Sastri. It is difficult to get copies now. The number of scholars who have read this work is also very small.

Sri Appayya Dikshita was a thorough master of the *mimamsa*. Everyone of his religious works is full of extremely learned discussions of the canons of the *mimamsa* as applied to the interpretation of *vedanta*. He delighted in *mimamsa* discussions and his *vedantic* works give us as clear an insight into the canons of *mimamsa* as the best text works on the subject.

The *Sivarka mani dipika* displays the most thorough-going knowledge of *mimamsa*, *vyakarana*, *nyaya*, rhetoric, and in fact of the whole field of Sanskrit literature. What *Vachaspati*, *Sudarsana* and *Jayatirtha* have done for the *Bhashyas* of *Sankara*, *Ramanuja* and *Madhva*, Sri Appayya Dikshita has done for the *Bhashyas* of Srikanta. In many places the book is more an original discussion than a commentary. As an intellectual treat, there is not a more learned and well reasoned and interesting work than the *Sivarka mani dipika*. To the *Siva bhakta*, the book is a priceless treasure. The author pronounces Srikanta to have been a practiser of the *Dahara Vidya*. He detects this fact by a critical examination of Srikanta's references to the different *vidyas*.

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39. *Sivadvaita Nirnaya :* This is a very small work in which the doctrine of *Sivadvaita* has been easily explained. This work has been published by Late Sri S. S. Suryanarayana Sastri with an English Translation, under the aegis of the Madras University.

40 and 41. *Anandalahari Chandrika :* This work purports to explain the essence of *Srikanta Bhashya* in easy terms. The *Chandrika* is the author's own commentary on his own work.

This work has also been published in Srirangam due to the efforts of Sri Halasyanatha Sastri.

Sri Appayya Dikshita makes clear in his work that *Srikanta Bhashya* has been written in very close approximation to the trend of thought of Sri Sankara in his *Brahmasutra Bhashya* that Srikanta propagated his cult on the understanding that *sagunopasana* is only the first step to *nirgunopasana*, and that it was the real intention of *Srikanta* that the final truth lies only in *Suddhadvaita*. The great dialectical skill of Sri Appayya Dikshita, is fully reflected in this work, where he tries to narrow down the differences between the apparently divergent schools of thought, and tries to show that the *advaita* of Sri Sankara is the real eternal truth to which all others try to approximate.

42. *Bhasma Vada Vali :* From the title of the work it can perhaps be inferred that this is a work on the greatness of wearing the *Vibhuti* which is quite common among the *Saivites*. It does not appear that the book has upto now been published anywhere.

43 and 44. *Ratnatraya Pariksha and its commentary :* This work has been published in Mysore by Sri Pranatarthihara Sastri. In this extremely short work containing only very few verses, which Sri Appayya Dikshita calls as the three gems or *ratna traya*, Sri Dikshita proves on the basis of the *pramanas* of the *Puranas*, that Siva is really the *Parabrahma*, that it is the *Sivasakti* in the female form that is known as *Parvati*, and that it is the same *sakti* which is known as Narayana in the male form, and that on account of these, *Hari*, *Hara* and *Ambika*, all the three have *Brahmatva*, and that it is not necessary to fight among ourselves as to who is greater and who is smaller, since all the three are derived only from the same eternal source. Sri Nilakanta Dikshita refers only to this work in this following verse of his :

नाकेऽपि सति देवानां माहात्म्य कलहेमिधः
वाद: शाम्यति यद्वाचि विन्यस्य निखिलं भरम्

45. *Siva Mahima Kalikastuti :* This is a work in 25 verses praising Lord Siva. By handling the slesha or the technique of using words and phrases that can be interpreted in two different manners,

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the author is able to expound in this work some of the principles of *mimamsa*. Sri Dikshita himself must have written a commentary or *vyakhya* on this, since the verse, as they exist to-day, could not be fully understood without a commentary, as the intricate details of the *mimamsa* sastra have all been brought forward in this work by means of similes. Moreover, in this work all the details of *Ishti*, *pasu*, etc. given in the *karmakanda*, all details of *yagas* like the *Soma yaga*, and the *upasana* of Lord Siva as given in the *gnanakanda* have been explained as per the rules of *mimamsa*, with *slesha alankara*. Hence a commentary is very essential to grasp the correct meaning of this. Unfortunately, Sri Appayya Dikshita's commentary on this is not available. Hence Mannargudi Sri Raju Sastrigal, a descendant of Sri Appayya Dikshita, and himself a great scholar, has written an elaborate commentary on this. This was printed in the last century and has been republished by Sri Kamakoti Kosasthana, Madras.

This *Stuti*, in addition to explaining the *Vedantic* truths, is also replete with the rules of *purva-mimamsa*. *Vedanta* is described as the divine *parijata* tree here. The idea is that like the *Parijata* which is the tree of *Devas* and which grows in the *Nandanodyana* and which fulfils all desires, so does *Vedanta* which gives to a devotee all the *purusharthas*. This *Stuti* can be compared to a bouquet made of *Parijata* flowers. The fragrance that emanates is the *Purva mimamsa* rules. Without a knowledge of them *vedanta* cannot really be understood. Hence this is said to contain the essence of both the systems of thought.

46 and 47. *Pancharatna Stuti and its commentary:* These are short devotional works.

The other *Sivadvaita* works generally attributed to Sri Appayya Dikshita are :

48. *Virasaivam.*
49. *Sivadhyana Paddhati vyakhyana.*
50. *Sivapurana tamasatva kandanam.*
51. *Saivakalpadruma.*

(iv) Mimamsa works :

52 and 53. *Vidhirasayana and Sukhopayojini:* This is a well-known and renowned work containing details of the three great doctrines or "*Vidhis*" which are well-known in the *Mimamsa Sastra*. This has been printed and is well-known among scholars. Sri Nilakanta Dikshita has praised this work in the following verse :

विधित्रयी यदाक्षिता नान्यत्र लभते गतिम् ।
जयन्त इव दुर्दान्त जानकीश शरार्दितः ॥

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Sukhopayojini is a commentary on the *Vidhirasayana*. Since these and the other *Mimamsa* works of Sri Appayya Dikshita were well-known in the northern parts of our country also during his own life time, one scholar by name Khandadeva who belonged to the next generation and who also propagated the *Mimamsa* doctrines speaks of Sri Appayya Dikshita as "*Mimamsaka Murdhanya*".

Mimamsa vada nakshtra mala : This is contained in the work "*Purvottara mimamsa vada nakshtra mala* which has been listed as item 6 above under *Vedanta* works. As it is also a work on *mimamsa* it is also listed here. This also has been printed in Srirangam.

54. *Upakrama Parakrama :* The *upakrama* and the *upasamhara* are two technical terms. In this work, the prominence and importance of *upakrama* are brought out. This work is an elaborate discussion of the *upakrama nyaya* of the *mimamsa* as applied to the *vedanta*. This is common to both *Purva Mimamsa* and *Uttara Mimamsa*. This work has been printed.

55. *Chitrapata :* This teaches the rules of *Mimamsa*. It does not appear that this has been printed.

56. *Mayukhavali :* This is a commentary on the work *Sastra dipika* of Parthasarathi Misra. This has been published in Srirangam.

Siva Mahima Kalikastuti : This has already been noted as item 45 above. As in this work, the *anusthanas* and the *Swarupas* of *yagnas* or sacrifices and the principles contained in them are being taught in easy similes, it is listed under the *mimamsa* works also.

The following two works are also generally attributed to Sri Appayya Dikshita.

57. *Tantrika mimamsa.*

58. *Dharma mimamsa paribhasa.*

(v) Vykarana works:

59. *Paniniya tantravada nakshtra mala :* This work consists of 27 questions or *prasnas* on *vyakarana* or grammar, along with the explanations for them. It is stated that this work is found along with other printed works in an old Lahore catalogue. This might have been printed somewhere but copies are not available.

(vi) Kavya vyakhyanas :

60. *Yadavabhyudaya Vyakhyana* : This is a *vyakhyana* or commentary on the *Mahakavya Yadavabhyudaya* written by Sri Vedanta Desika the great *Vaishnavite* teacher. Out of the 24 chapters or *Sargas*

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of the work, the commentary on the first 12 *sargas* has been printed in Telugu and later in three parts in Srirangam. The full commentary might be available in manuscripts only. Just like the 15th *Sarga* of *Kiratarjuniyam* and the 21st *Sarga* of *Maghakavya*, one *Sarga* of *Yadavabhyudayam* contains the *sabda chitra*. To write a commentary upon this is possible only for a great pandit who like Mallinatha must have mastered the *Kosa Vyakarana*. Without a commentary the verses could not be understood. Also even otherwise, the *Slokas* of *Sri Desika* are written in terse style which are difficult to understand and are full of deep implied meanings, and hence they need a commentary.

It is stated that king Chinna Thimma while he was hearing the *Yadavabhyudaya* in the midst of an assembly of pandits stated that the work required a commentary and since upto then no commentary had not been written, he felt that it was most appropriate that Sri Appayya Dikshita himself should undertake it. Sri Appayya Dikshita thereupon undertook the work. This is stated by Sri Appayya Dikshita himself in the beginning of his *Vyakhyana* in the following verse :

अव्याख्याततया पूर्वैरनभिव्यक्तभावकम्
अधृष्टमिव शिलापद्मैरभिजातं हरिन्मणिम् ।।

तदाकर्णनतः सद्यः समुदञ्चत्कुतूहलः
विदुषां पुरतस्तस्य विवृतौ मां न्ययोजयत् ।।

कवितार्किकसिंहस्य काव्यमेतद्यथामति ।
विवृणोमि महीपालनियोगबहुमानतः

The *Yadavabhudaya* is one of those works through which Sri Appayya Dikshita reached the height of his glory.

(vii) Alankaras :

61. *Kuvalayananda* : This is also a very well-known and a standard text on the *alankara sastra* which teaches *arthalankara*. All the old treatises on the subject have been analysed and re-edited by the author, and the entire work was written in a very pleasing and clear manner with the help of examples and introducing some new *alankaras* also. Students of *alankara* generally read the *Kuvalayananda* as the first standard work. This has two commentaries on it, one called the *Chandrika* and the other called *Rasika Ranjani*. The *Chandrika* has been published in the Nirnaya Sagar Press in Bombay and is in vogue. *Rasika Ranjani* has been published from Kumbhakonam by Sri Halasyanatha Sastri.

62. *Chitra Mimamsa* : This is an elaborate descriptive work with full examples of the Lakshana of the more important *Arthalankaras*.

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Following this pattern, Sri Jagannadha Pandita wrote his famous *Rasagangadhara*. The *Chitra Mimamsa* has been written in the traditional *sastraic* manner. This has been printed in the Nirnaya Sagar Press.

63. *Vritti Vartika* : This work deals with the *Vrittis* which are described in the *Alankara Sastras* as *Abidha, Lakshana* and *Vyanjana*. This is a small work. This has been published in the Nirnaya Sagar Press.

(viii) Devotional Poetry :

64 and 65. *The Varadarajastava and its commentary* : Sri Appayya Dikshita, though he was by conviction an *advaitin* had no differences with regard to worship of Lord Siva or Lord Vishnu. Moreover, he and his ancestors had all along lived in Kanchipuram and hence they were highly devoted to Lord Varadaraja, the presiding deity of that place.

It is said that Sri Acharya Dikshita had written a work called *Varadaraja Vasantotsava Varnana*. Sri Appayya Dikshita in his *Varadarajastava* describes the divine beauty of the Lord in 106 verses of exquisite beauty and charm. It is as if he has adorned the beautiful form of the Lord with a garland as it were of 106 verses. He has himself written a commentary on this. In it he explains in great detail the Lakshanas of the various *alankaras* handled by him in the main work.

For every great work of composition what is indispensable is not so much the mere technical skill as the inner shining beauty called the *pratibha*. This *pratibha* consists of five elements, namely, *Atisayokti, Vakrokti, Slesha, Pada Saushtava* and *Sabda Madhurya*. A *kavya* is said to be a great one only if it contains all these elements. The *varadarajastava* is full of these and is for ever shining as an ornament of beauty to the Lord of Kanchipuram.

Sri Appayya Dikshita himself appears to have had a great partiality for the work and held it as a favourite. He quotes several *slokas* from this poem in his *Kuvalayananda* to illustrate some *alankaras*. The author of the *Rasikaranjani* a commentary on the *Kuvalayananda* appears to have had access to this commentary. His commentary on the *mangala sloka* of the *Kuvalayananda* which is the first *sloka* of this poem is a verbatim copy of the poet's commentary.

66. *Atmarpanastuti* : Sri Appayya Dikshita who demonstrated his complete mastery over descriptive verses in his *Varadarajastava* has in the *Atmarpanastuti* dealt with equal facility with mystic poetry and makes the inner self melt as it were by his exquisite poetry. In this work, we see the profound maturity of the true devotion to the Supreme Lord. The *Atmarpana* or surrender of oneself, is the very acme or end in the

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various stages of devotion to the Lord. There cannot be a greater stage in one's evolution than this. This work seeks *moksha* or release as a final end. This reflects the inner mental state of a great devotee, in whom the ego has become fully extinct. The state of one who surrenders himself to the Lord is a stage of complete detachment. What he wants is eternal happiness. What he aims at is only release from the bondage of the never-ending cycle of births and deaths.

There is a traditional account as to how this work came to be written. Once Sri Appayya Dikshita wanted to test the maturity of his own devotion to the Lord. Hence he swallowed the juice of the *datura* fruit, which introduces intoxication, and told his disciples that they should write down whatever he says, during the stage when his consciousness was disturbed. In the stage of unconsciousness generally all suppressed ideas would find release and come out into the open.

The disjointed prattle of Sri Appayya Dikshita in a stage of intoxication became this *stutikavya* which is generally known as *Unmatta Panchasati*, because all the fifty verses in this work, were composed at a stage when Sri Appayya Dikshita had no control over his mental faculties. This work is also called as *Atmarpanastuti*. From this work the fact that Sri Appayya Dikshita had completely identified himself with the ninth stage of self-surrender or *atma samarpana* in *bhakti yoga* became very clear. In this work, Sri Appayya Dikshita has totally surrendered himself to Lord Siva with a deep prayer that he should be given complete freedom from the cycle of births and deaths and be identified in the *advaitic* state of oneness with Lord Siva.

Sri Sivananda Yogi, a biographer of Sri Appayya Dikshita has written a commentary on this work.

67. *Apitakuchambastava :* Once Sri Appayya Dikshita had gone to Tiruvannamalai for darshan of Lord Arunachaleswara there. There he was laid with a severe fever. At that stage he prayed to the Goddess of that place, Apitakuchamba for relief from his suffering and this work composed in that context is now known as *Apitakuchambastava*.

68. *Manasollasa :* In this very small work, Sri Appayya Dikshita teaches to his own mind complete detachment and *vairagya*. He instructs his mind that it should pray to Lord Pasupati in a state of utter detachment, and see some way by which the next *janma* could be avoided.

69. *Nigrahastaka :* Sri Appayya Dikshita during his propagation of *Saivism*, had to incur the enmity of a number of persons. Once when he was out travelling, certain professional killers were engaged by his enemies to kill Sri Appayya Dikshita. At that stage when

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his life was in danger, Sri Appayya Dikshita prayed to the Lord in these eight verses to protect him and to bring destruction to his enemies. His obstacles were then removed and his enemies were also killed by the grace of the Lord.

70. *Hari Hara stuti* : In the great *kshetra*, Chidambaram, the temple to Sri Govindaraja, the *Vishnava* Lord, which was closed for worship was thrown open again for worship during the time of Ramaraya, the regent of Vijayanagar, through the good offices of one *vaishnavite* teacher Doddacharya. Sri Appayya Dikshita who had no distinction between Siva and Vishnu, fully welcomed this. In honour of that great event he wrote the *Harihara Stuti*. This contains ten verses. In each both Siva and Vishnu are praised alternatively. It is well-known that in Chidambaram one can have darshan of both the Lords at the same time.

71 and 72. *Durga chandra kala stuti and its commentary*: This durgastuti is like a *mantra sastra* designed to avert poverty, fear from enemies, fear from death, several difficulties, several unanticipated disasters etc., for devotees and is in fifteen verses. The *Devi mahatmya* and the other anecdotes about the devi given in *Varahapurana*, *Harivamsa*, *Bhagavata* etc., are given in condensed form in this work. Traditionally the descendents of Sri Appayya Dikshita do the *japa* of this work during their *Sandhya* worship.

73 and 74. *Aditya Stotra ratna and its commentary :* In this work are described in great detail and also following the injunctions of the *smritis*, *stutis* and *puranas*, the principles about *Aditya* or Lord Sun, his chariot, or *Ratha*, the orbit or *Rathachara*, his horses etc. In it are also described the laws of the *suryopasakas*, the greatness of the rays of Aditya, Lord Sun, the greatness of Lord Siva who remains hidden as the inner principle of the *suryamandala* and the good that will accrue as a result of *suryopasana*. The *phalastuti* in the work mentions that by studying the work constantly, one will be removed from all illnesses and will obtain all greatness.

75. *Sri Margabandhu pancha ratna* : This work is about Lord Marga Sahayesvara of Virinchipura who was the family deity of Sri Appayya Dikshita and his family. In the month of *margali*, traditionally in South India, in the early morning people go round the streets with the noise of conches and doing *bhajan* and *kirtan*. This work is also set in the same popular tune ‘the *pallavi*’ runs as follows :

शंभो महादेव देव, शिव शंभो महादेव देवेश शम्भो

76. *Sri Margasahayalingastuti* : This is a very short work in praise of the family deity of Sri Appayya Dikshita namely Lord Margasahayesvara of Virinchipura, written in the *Upajati vritta*.

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77. *Gangadharastaka* : This is not available to us in full. This is in praise of the family deity of Sri Appayya Dikshita.

The following devotional works are also generally attributed to Sri Appayya Dikshita :

78. *Krishna dhyana paddhati*
79. *Paduka sahasra vyakhya*
80. *Anugrahashtaka*
81. *Krishna dhyana paddhati vyakhya*
82. *Arunachalesvara stuti*
83. *Jayollasanidhi*
84. *Margasahayastotra*
85. *Margabandhuchampu svakula daivata stuti rupa*
86. *Vishnu tatva rahasyam*
87. *Santistava*
88. *Stotraratnakara*
89. *Bhaktisatakam*

(ix) Other miscellaneous :

In addition to the above works, the following fifteen works are also ascribed to Sri Appayya Dikshita taking up the total to 104.

90. *Balachandrika*
91. *Commentary on item* 90
92. *Nama sangraha mala* (*Abhidana kosa rupa*)
93. *Commentary on item* **92**
94. *Sabdaprakasa-kosa rupa*
95. *Prakrita chandrika*
96. *Amarakosa vyakhya*
97. *Tinktha sesha sangraha* (तिङन्त शेष सङ्ग्रह)
98. *Panchasvara vritti*
99. *Prabodha chandrodaya tika*
100. *Vasumati chitrasena vilasa natakam*
101. *Hamsa sandesa tika*
102. *Lakshana ratnavali vykhya*
103. *Hari vamsa sara charita vyaakhya*
104. *Dasakumara charita sangraha*

In the *Dikshita vamsabharana* of Mannargudi Raju Sastrigal, only about 34 works are given. Sri K. V. Subramanya Sastry who has written a biography of Sri Appayya Dikshita has in his work given a list of nearly 73 works. This is based on the list given in the Sri Thyagaraju Vijaya of Sri Yagnanarayana Sastrigal. Some other biographies give a list of as many as 96 works.

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The full exhaustive list of 104 works attributed to Sri Appayya Dikshita is given above. As per this, he has written 25 works on *Vedantic* topics, 26 works on *Sivadvaita* themes, 7 volumes on *mimamsa*, one each on *Kavya Vyakhyana*, and *Vyakarana vyakhyana*, 3 on Alamkaras, 26 works of a devotional nature and 15 works of a miscellaneous character thus totalling 104. It is only further research and careful comparison of various manuscripts and proper editing of them, that can finally establish the authenticity of the authorship of all the manuscripts of works by Sri Appayya Dikshita. But that he wrote these works on these variety of themes seems beyond doubt.

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CHAPTER XV

SRI APPAYYA DIKSHITA AS A WRITER AND POET

A rare scholar with a catholic outlook

Even though Sri Appayya Dikshita was a great devotee of Lord Siva, and is said to have attained his *mukti* at Chidambaram, while having the *darshan* of the Lord, he did not make any difference in his writings between Lord Narayana and Lord Siva. He has composed many poems emphasising the view that there is no real difference between Siva and Vishnu. As a true devotee, not differentiating between Siva and Vishnu, he made it clear in all his works that no cultivated person should have any rancour against either of the forms of divinity. Yet, for the purpose of *Bhakti*, is was necessary to have one Lord as the supreme object of meditation and devotion, and Sri Appayya Dikshita selected Lord Siva for this purpose.

The catholicity of outlook of Sri Appayya Dikshita is seen from the fact that he composed the *Naya-mayukha-malika* where he has collected all the arguments in favour of Ramanuja's sect of vishnavism. In a similar manner, he has also composed the *Nyaya-muktavali* which stresses the position taken by Madhvacharya. Sri Appayya Dikshita and Vachaspatimisra are the only two well-known acharyas who have written standard authoritative works on various sects of philosophy.

Sri Dikshita's impartiality could be seen from various facts. He was a great admirer of *Sri Vedanta Desika*. He wrote a commentary of the *Yadavabhyudaya*, the only commentary so far known and published. His hymns in praise of Lord Varadaraja are well-known. In his *Kuvalayananda*, he invokes the blessings of *Mukunda* at the commencement of the work. When the great Vijayanagar Minister, Ramaraya, restored the worship of Govindaraja in the temple of Nataraja at Chidambaram, Sri Dikshita welcomed this with all his heart, and wrote his *Hari-Hara-Stuti* in commemoration of it. The verses by their alternating epithets deftly suggest the concept of *Hari-Hara-Abedha*. In his famous *Ratna-Traya-Pariksha*, he conceded *Brahmatva* to *Vishnu* along with *Isvara* and *Ambika*. In this work, he supports his stand, by ample quotations from the *Puranas* and especially from the *Kurmapurana*. His synthesis of Vishnu and Gauri was not a mere ingenious innovation of his. He claimed for it, the undoubted authority of antiquity and the sanction of scriptures.

Even in philosophical speculations, he did not think that the rival interpretations were entirely in the wrong, for, he declares that no

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one can prevent different interpretations when the *Sutras* themselves are capable of yielding different meanings. He wrote the *Chatur-Mata-Sara*, to illustrate the philosophical thoughts of the four prominent schools of interpretations of the *Vyasa Sutras*. The *Naya-Manjari* deals with *advaita*, the *Naya-Manimala* with *Srikantha-Matha*, the *Naya-Mayukha-Malika* with Ramunaja's philosophy, and the *Nyaya-Mukta-Vali* with Madhva's philosophy. His remarkable catholicity of outlook, his thoroughness in methods, his impartiality, his unerring-sense of values, his passionate search for turth, are all so well evident in these writings, that the Vaishnavas have adopted the *Naya-Mayukha-Malika* as their manual for their careful and reverent study and the Madhvas the *Nyaya-Muktavali*. Viewing different philosophical systems from the heights of his own philosophical enlightenment, Sri Appayya Dikshita saw in them, different methods to reach the same goal by lending themselves to reconciliation, and not to mutual exclusive-ness and hostility.

A Writer on Advaitic

After doing his best to settle the sectarian disputes, Sri Appayya Dikshita turned to writing works for the elucidation and uplift of the advaita philosophy. His greatest and memorable work is the *Parimala* which is a commentary on the *Kalpataru* of Amalananda. The *Kalpataru* is itself a commentary on Vachaspatimisra's *Bhamati* which is a gloss on the *Sutra Bhashya* of Sri Sankara. These four commentaries along with the original *Brahmasutra* constitute the *vedantic Pancha-Grandhi*. This celebrated work earned for him the title of *Advaita-Stapana-Charya*. His *Nyaya-Raksha-Mani* and *Siddhanta-Lesa-Sangraha* are very popular *vedantic* texts in which are enshrined rare concepts and comments on *advaita*.

A Writer on Mimamsa Sastra and other branches of learning

Special mention must also be made of Sri Dikshita's contribution to the growth of the *mimamsa sastra*. Khandadeva, the founder of the modern school of *mimamsa* wrote his *Kaustubha* a few decades after the life of Sri Appayya Dikshita. He reverentially refers to Sri Appayya Dikshita as *mimamsaka-murdhanya*, the master-authoritative among the writers of *mimamsa*. The *Vidhi-Rasayana* and the *Kuvalayananda* were monumental works written by Sri Appayya Dikshita during the later period of his life . In the *Vidhi-Rasayana* Sri Appayya Dikshita clearly indicated that his life's work has been done, that nothing more remains for him to be desired, and that, he still kept contact with courts and kings, not for himself, but only to help others.

There was no branch of learning including literary criticism and lexicon, to which Sri Appayya Dikshita did not make valuable contributions.

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His *Kuvalayananda* and *Chitra-Mimamsa* are still great standard texts to students of *alankara sastra*. In addition to being a great *sastraic* scholar he was also a poet of high order. His expression is simple, natural and flowing. His *Varadarajastava* scintillates with gems of *alankaras*, and his own gloss over it, deserves to be classed as an *alankara-sastra*.

Writer of Devotional Poetry

Great mystic efficacy is attached to his *Durgachandra-Kala-Stuti* and *Adityastavaratna*. There is an interesting story about his *Atmarpanastuti*. It bears the alternative name of *Unmattapanchasati*, which means, "fifty verses composed during a state of madness". It is said that Sri Dikshita wanted to make self-examination of his sincerity and depth of devotion to God. He contrived to enter into an inebriate state by drinking a cup of the datura juice, after instructing his disciples to observe his behaviour and write down his utterances under the influence of intoxication. His utterances took the form of a devotional outpouring in which he made self-surrender to God Almighty describing himself and his woes as subject to the ills of mundane life, and praying for the final release from the bonds of *samsara*. His *Apitakuchamba-Stava* is hallowed by tradition. It relieved him of a fever which he caught during a tour to Tiruvannamalai. The *Hariharastuti* has a historical significance. The *Siva-Mahima-Kalika-Stuti* incorporates *Mimamsa-Nyayas* in a string of devotional verses. The *Manasollasa* is a caution addressed in dejection and despair to one's own mind, inportuning it to make the best use of the birth as human being for the realisation of the true goal of life. His *Marga-Bandhu-Stotra* is a popular prayer for safety during journeys as his *Aditya-Stava-Ratna* is for health.

Sri Appayya Dikshita as a Poet

Normally, pandits well versed in the *Sastras* are not good poets. However Sri Appayya Dikshita who had divine grace was not only a great pandit but also a great poet and a connoisseur of fine arts. For acquiring the learning in the *Sastras* a good intellect is necessary. Similarly emotional imagination is necessary for creative poetry. For both these qualities to be found in the same person is a rare event. It is as rare as finding both strength and amiability, sternness and sympathy, strength and humility etc., in the same person. We generally find this combination only very rarely and that too in some gifted individuals. Such gifted and great souls like Vyasa, Sankara, Appayya Dikshita etc., have been able to write about abstruse systems of philosophy in exquisite poetic style. Both poets and pandits ultimately seek the same eternal final truth, based upon their personal experience which cannot be expressed in words.

Poetry is one of the methods of making the mind one pointed in contemplation of Lord Parameswara. While deeply thinking of the most

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appropriate words or phrases to express in language the deeply felt subjective experiences, a certain stage of *Samadhi* is generated in which the mind gets immersed in the contemplation of Lord. It is this that Sri Appayya Dikshita hints at in his *Varadarajastava* in the following verse.

मन्ये सृजन्त्वभिनुतिं कविपुङ्गवास्ते
तेभ्यो रमारमण मादृश एव धन्यः ।
त्वद्वर्णने धृतरसः कविता ऽतिमान्द्या-
द्यस्तत्तदङ्गचिरचिन्तनभाग्यमेति ।।

Praise of Sri Dikshita By Other Poets

There are many works written by contemporaneous poets praising Sri Appayya Dikshita and his works. The elderly poet Sarvabhauma Kavi has praised the depth, profoundity and the scholarship of Sri Appayya Dikshita who was not even 20 years old.

Samarapungava Dikshita in his *Yatra Prabandha* describes in verse and prose the greatness of Dikshita. His elder brother learnt *Sivarkamani Dipika* under Sri Appayya Dikshita. The poet describes how Sri Appayya Dikshita conquered other pandits in dialectical debates and was inimitable in his own right, how King Chinna Bomma performed *Kanakabhiseka* to him, and how innumerable disciples learnt under his feet, and how their fame spread throughout the world, and how he had seen the greatness of Sri Appayya Dikshita with his own eyes. He also describes the great qualities of head and heart of Sri Dikshita, his generosity, and his devotion to Lord Siva.

Another contemporaneous poet describes in detail as to how Sri Appayya Dikshita, while performing *yagnas* fed a lot of people and how he distributed a lot of gold coins, to them.

Yet another poet has written that while several Kings of other places are awaiting *darsan* of Sri Appayya Dikshita, King Chinna Bomma was the only person who was fortunate enough to hear the discourse of Sri Appayya Dikshita in praise of Lord Siva everyday.

It has been written by another contemporaneous writer that only those who have read the works of Sri Appayya Dikshita who was well versed in all the *Sastras*, and who had written a number of works, could be deemed to be a *vidvan*, and those who had not done so could not be so deemed.

Balakavi and another poet have also described the greatness of Sri Dikshita in writing the *Kalpataru-Parimala*.

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Sri Nilakanta Dikshita who was the grandson of Sri Appayya Dikshita has, in all his works, praised the greatness of his grandfather. In his works called *Sivotkarsha manjari*, *Sivalilarnava*, *Sivatatvarahasya*, *Nilakanta Vijaya Champu*, *Gangavatarana*, *Nalacharitra Nataka*, etc., he describes in great detail the greatness of Sri Appayya Dikshita.

Contribution to Philosophical thinking

Dikshita was a thorough master of the *mimamsa*. Every one of his religious works is full of extremely learned discussions of the canons of the *mimamsa* as applied to the interpretation of the *vedanta*. He delighted in *mimamsa* discussions and his *vedantic* works give us a clear insight into the canons of the *mimamsa* as the best textbooks on the subject. The *Sivarkamani dipika* displays the most thorough-going knowledge of *mimamsa*, *vyakarana*, *nyaya*, *rhetoric*, and in fact, of the whole field of Sanskrit literature. What *Vachaspati, Sudarsana* and *Jayatirtha*, have done for the *Bhashyas* of *Sankara*, *Ramanuja* and *Madhva*, *Dikshita* has done for the *Bhashya* of *Srikanta*. In many places the book is more an original discussion than a commentary. As an intellectual treat, there is not a more learned and well-reasoned and interesting work than the *Sivarka mani dipika*. The author has, against his own *advaitic* conviction, to fight as best as he could for establishing *dvaitism* and demolishing advaitism. His genius evolves *purvapakshas* and *siddhantas* for the different *adhikaranas* to arrive at *dvaitic* conclusions with a thoroughness which must astound for ever the greatest thinkers. To the *Siva Bhakta*, the book is a priceless treasure. The author pronounces *Srikanta* to have been a practiser of the *dahara vidya*. He detects that fact by a critical examination of Srikanta's reference to the different *vidyas*. In his commentary on the *sloka*.

व्याससूत्रमिदं नेत्रं विदुषां ब्रह्मदर्शने ।
पूर्वाचार्यैः कलुषितं श्रीकण्ठेन प्रसाद्यते ।।

Dikshita appears to incline to the view that Srikanta came after Ramanuja and Madhva. That view would differ from the statement in the Sankara Vijaya of Madhva that Srikanta was a contemporary of Sankara. The *Sikharinimala* consists of sixty *slokas* in praise of Siva. The verses contain arguments for the supremacy of Siva and the *Sivatattva Viveka* is a commentary upon them. The *Sivatattva Viveka* is an elaborate attempt to establish that Siva is the Lord of the Universe. For the Saiva cult no book has done more service than the *Sivatattva Viveka*. Even from a purely intellectual point of view, the book will not fail to elicit the admiration of all impartial scholars.

The *Parimala* is an extremely elaborate commentary on the *Kalpataru* which is a commentary on the *Bhamati* which in its turn is a commentary upon the *Bhashya* of Sankara on the Brahma *Sutras*.

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Madhusudana Sarasvati refers to the *Parimala* as an eminent authority on the *Advaita*. Brahmananda defines *Vedanta Sastra* as being comprised of the five books, *viz.*, the *Brahma Sutra*, *Sankara Bhashya*, *Bhamati*, *Kalpataru* and *Parimala*. The author of the *Kalpataru* was himself a great *mimamsaka* and he discusses a large number of *mimamsa nyayas* in the *Kalpataru*. This gives great scope to Dikshita for discussing almost all the *nyayas* of the *mimamsa* elaborately in the *Parimala*. The value of the *Parimala* as a guide for understanding the *Kalpataru* is spoken of highly in the *Nalacharita* in the following sloka.

अप्पयदीक्षित किमित्यतिस्तुतिं वर्णयामि भवतो वदान्यताम् ।
सोऽपि कल्पतरुरर्थलिप्सया त्वद्गिरामवसरं प्रतीक्षते ।।

"Appa Dikshita how shall I describe your munificence which is beyond praise? Even that *Kalpaka* tree (*Kalpataru*) which gives all that is asked for depends upon your words for their *Artha* (meaning, pecuniary gain)."

The *Parimala* is as powerful an advocacy of *advaita* as the *Sivarka mani dipika* is of *visistadvaita*. We are reminded of the great *Vachaspati* who wrote commentaries on all the six darsanas saying the very best that can be said for each of them. In the *Siddhantalesa Sangraha*, Dikshita has extracted all the different views of the different writers on *advaita* on all controversial points. The *Nyaya raksha mani* is a splendid exposition of the *advaitic* interpretation of the first *Adhyaya* of the *Brahmasutras*. It is a clear and an elaborate exposition of the meaning of the *Sutras*. The book contains a great many original arguments both for the Purvapaksha and the Siddhanta under each *adhikarana*. In the *Anandamayadhikarana*, his arguments are simply brilliant.

Dikshita goes a great way to show how appropriate the language is to suit the meaning of Sankara. The *Upakarma Parakrama* is an elaborate discussion of the *Upakarma Nyaya* of the *mimamsa* as applied to the *vedanta*. The *Vidhirasayana* is a clear and full treatise on the nature of the different kinds of *Vidhis*. The author himself has written a commentary upon it.

The *Kuvalayananda*, *Chitramimamsa* and *Vritti Vartika* are his works on rhetoric.

The *Nakshatra Vadavali* is a work on *vyakarana*. *The Ramayanatatparya Sangraha* and *Mahabharatatatparya Sangraha* establish that the two *Itihasas* propound Siva as the Lord of the Universe. Dikshita has written numerous other works. Some of them are extant, and some others are known only by their names.

He was a versatile genius and his scholarship was very wide and deep. He was really a *Sarvatantra Swatantra* which epithet he

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himself interpretes in his commentary on the *Yadavabhyudaya* as meaning one who can, according to his pleasure, prove or disprove any system of religion or philosophy.

Sri Appayya Dikshita's Contribution to Devotional Poetry

Devotional poems must be judged by their sincerity. They express the outpourings of a spiritual soul in mystic contemplation and union with the spiritual reality. Viewed from this point the devotional writings of Sri Appayya Dikshita are works par excellence.

Atmarpanastuti

Atmarpanastuti is also known as *unmattapanchasat. viz.,* 50 verses composed during a state of madness. Sri Appayya Dikshita entered into a state of self-fortgetfulness by drinking the juice of *datura* flower after instructing his disciples to note down his utterings. The result is the above poems.

His unconscious outpourings during intoxication, took the form of an exemplary devotional poem in which he makes self-surrender to God Paramesvara, describing the woes of mundane life and praying for relief from the bonds of *Samsara*. The *Atmarpanastuti* is the fruit of all his extensive and unparalleled scholarship and of all his lifelong labour in the fields of the various Sastras and for the reinterpretation, clarification and uplift of *advaita* and *saiva siddhanta*. It attests to the deep rooted sincerity and genuineness and abundance of his devotion to Isvara-the only *bhava* which is ever awake deep at the subconscious level, when all the transitory disturbing *bhavas* are put away. *Atmarpana* is the culmination of *navavidha bhakti* and is the immediate step to *mukti*. There cannot be a *stotra* which is higher in spiritual value than one devoted to *atmarpana*. It is the ripest fruit of the devotional attitude for which few could qualify. It is devotion at its highest functioning. There is no return from *Atmarpana* to the vicious circle of *Samsara*. It is that attainment in spiritual evolution in which the devotee loses his individuality and separateness from the immanence of God. It is the realisation of the *advaita* ideal which has crossed the unsurmountable barriers of *aham mama bhavas*. Only the greatest souls qualify themselves for the transcendental state. To most religious people devotion consists in offering ritualistic worship on varying degrees of liberality to God. A few succeed in putting tight reins over the mind and training it to the steadiness of contemplation. But there is the difference of a mountain to a mole between this kind of *bhakti* and *atmarpana*.

A *bhakta*, doing absolute surrender, prays as in the following verse and does so with all sincerity after realising the futility of *samsara* while impatiently tugging at its irksome, stinging, and lacerating bonds.

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नाहं याचे पदमुडुपतेर्नाधिकारं मघोनः
तापि व्राह्मीं भुवनगुरुतां का कथाऽन्यप्रपञ्चे।
अन्यस्यान्यः श्रियमभिलषन्नस्तु कस्तस्य लोको
मह्यं शंभो दिश मसृणितं मामकानन्दमेव ।।

People ordinarily pray to God for food and clothing, comfort and riches, and happy and unimpeded enjoyment of life. From man upto divine dignitaries like *Indra* and *Brahma*, nobody is free from ambitions for wielding more and more power and for being installed in progressive positions of honour and dignity. But the *Bhakta-cum-gnani*, who surrenders to God his individuality, to become one with Him, conquers all his aspirations, as he is determined to tear the veil of *Maya* and stand face to face with God. He no more brooks to be held in the horrible clutches of the revolutions of birth and death.

Varadarajastava

In the *Varadarajastava*, Sri Dikshita sees God in the form of the image, *archavatara* installed on the Hastigiri. He does so in all his wakefulness, and not in a subconcious dream impact, and God in His *saguna* aspect rises before the devotee resplendent with his divinely beauteous form. This *divya saundarya* of Varadaraja is the subject of the poem. The poet is filled with rapture at the comprehension of his poetic vision of that beauty, and pours out his admiration of it, in exultant strains which are matchless for the symphony of the terse word with the richest resonance humming around it. The *stotra* scintillates with gems of *alankara* and Sri Dikshita's gloss over it pays special attention to the embellishments being brought out clearly in the light of the definitions. It looks as if the poet purposely made a jewelled garland offering to deck the deity with, having made the fascinating beauty of the deity the subject of his poem. This singlemindedness is an artistic effort, this purposefulness of the parts in moulding the whole, this harmony of the well-attuned strings of the instrument of communication of internal raptures, which is successful in emphasising the impression of unity running through the whole gamut of notes, is impossible of achivement except for the greatest of poets.

Varadarajastava and its relevant commentary are works of very high order and do great credit to the greatness of the writer.

The first *sloka* has an undescribable charm and comes from the heart of a pure *yogi*. The second *sloka* is simply exquisite in its beauty. The 3rd, 4th, 5th *slokas* are by way of general introduction and in the 6th, the regular *stotra* begins. The town of Kanchi is described as a jewel of the earth, the lovely image shining brilliantly on top of the elephant hill resembling the gem of that jewel.

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The poet's comparisons of the river Palar with Viraja in the 9th sloka indicates his patriotic love for his native river. The poem then goes on to describe the greatness of the latter in verses of great beauty. In the Varadarajastava, the descriptions used are *atisayokti*, *utpreksha*, and other alankaras used along with *slesha* for making his invaluable garland of gems to adorn the deity. Almost every verse reveals how he has manipulated simple facts of local tradition, temple structure, topography and other plain facts, to yield him great poetry with enviable charm. His immense erudition in the *vrittis* and knowledge of *puranas* has been made full use of to enrich the work. Almost every verse illustrates his flair for choosing the right word and setting it in most apt and attractive structural patterns.

Sri Durga Chandra Kalastuti

This is an equisite poem of 16 verses, in the *Vasantatilaka* metre. The *stotra* is replete with references to instances in *vedas* and *puranas* and has a reputation of possessing mystic efficiency. It forms as it were the quintessence of the *matrasastra* and is written in a style which reveals the great mystic power of poetry of Sri Appayya Dikshita.

In his other devotional hymns as well as *stotras* composed for specific purposes and events, the great power and poetic excellence of Sri Appayya Dikshita are brought out in full measure.

Conclusion

Sri Appayya Dikshita is said to have travelled widely in the manner of those days, entering into philosophical disputations and controversies in many centres of learning including Varanasi. A prophet and a poet is only honoured after his age. But Sri Appayya Dikshita had the fortune of being revered and patronised in his life-time itself, by kings like Chinnabommanayaka then ruling Vellore and also by the Kings of Tanjore, Vijayanagar and Venkatagiri. He was a mighty intellect and a peerless sage, who expounded all the aspects of *vedanta* and *saivite* worship with erudition, facility and wisdom. Sri Appayya Dikshita led a life of a *karma*, *bhakti* and *gnana yogi*, and became a model for all posterity to follow. He had performed a number of yagas and yagnas, like the *vajapeya* etc. He was a *nityagnihotri*.

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CHAPTER XVI

SOME CONTEMPORARY POETS OF SRI APPAYYA DIKSHITA

There were many great poets, scholars and writers, who belonged to the generation of Sri Appayya Dikshita as well to the generations succeeding him. Many of the events of the life of Sri Appayya Dikshita are woven round the personality of these persons. We can have an idea of the times and the conditions in which Sri Appayya Dikshita lived by studying the lives of these persons. The more famous among them are the following:

1. *Gururama Kavi*: He belonged to the Mullandram village and came of an illustrious family of poets. He was the first *guru* of Sri Appayya Dikshita and taught him the alphabets. He has written a number of *kavyas* and *dramas*. A *drama* by him by name *Ratneswara Prasadanam* has been published.

2. *Ratnaketa Dikshita*: He belonged to the *Tooppil* family. He was honoured and patronised by the Pandya King Chandrasekhara. His real name was Srinivasadvari. He was said to be a *Satavadhani.* Once, while describing the evening *sandhya* time, he compared the mountains of the east and the west to two warriors who were firing at each other. The missiles shot by both which were shining were described as the stars or *nakshatras* in the firmament. To resist them, the eastern mountain and the western mountain were said to have taken the moon and the sun as two shields which were inlaid with gems or *ratnas.* Tradition has it, that the King, when he heard this clever description, gave him the title *ratnaketa dikshita.*

He himself has mentioned in the *vedantic* work *Bhavana Purushottama* that the chieftain *Surapa nayak* gave him succour and patronage. We learn from other evidences that *Surapa nayak's* son Bodha nayaka ruled at Gingi fort from 1550 to 1575 A.D. Sri Appayya Dikshita calls him as *mani naga puradhiswara.* His mother's name was Vengalamba. The three *agraharas* donated by him were given one in his own name, and the other two in the names of his parents and were called Vengalambapuram, Bodhasamudram and Surasamudram.

Sri Srinivasa Dikshita was living in *Surapa samudra* and had the honour of having an elephant accompanying him which honour was conferred on him by the King. He has composed more than sixty mahakavyas. His son Rajachudamani Dikshita started writing dramas at the young age of seven. Many of his *kavya natakalankara granthas* are very famous.

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Ratnaketa Dikshita's wife was also a great poet. There is a tradition that some pandits once came from the North with a view to invite Sri Dikshita to debate. They reached his house in the early morning and found his wife sprinkling the house with water in the process of cleaning it. On making enquiries of her, she sensed their intentions and replied in the following verse suited to the occasion.

विपाश्चितामपश्चिमेऽथ रत्नखेटदीक्षिते
सपत्नजित्ययत्नतो विवादकेलिमागते।
बृहस्पति : प्रजल्पति प्रसर्पति क्व सर्पराट्
षडाननो नताननश्चतुर्मुखश्च दुर्मुखः।।

The meaning is as follows. "When Ratnaketa Dikshita, who is unriballed among all pandits, comes to the debating ground, Brahaspati prattles, Adisesha slips away, the six faced god Subramanya hangs his head down and Brahma frowns at his own discomfiture" .

The pandits who heard this verse composed on the spur of the moment, and set to the tune of the sounds of cleaning the house were stunned at her literary ability and gave up all attempts to engage Sri Dikshita in debate and went away.

There is another traditional story associated with Sri Dikshita. Once when the king Chandrasekhara, forgot the *tithi* of the day and asked the dikshita who was present in court what it was, Sri Dikshita, without any thought said that it was a *pournima* day. On hearing the derisive laughter of the other courtiers present, and remembering that it was *amavasya*, the King was perplexed and asked Sri Dikshita how it came about that he was wrong. Shri Dikshita told the king that his words would never go wrong. He sat in deep meditation and prayed to the Devi. Goddess Kamakshi appeared before him, and gave her *tatanka* or ear ornament to him and blessed him and went away. The ear ornament began to ascend to the heavens and shine like a resplendent moon and thus his words came true by divine grace. From that day onwards he was more honoured by the king. This is described in Sivanandayogi's following verse :

तत : श्रीमान्राजा कनकमयपीठे भगवती-
कृपापूर्णापाङ्ग द्वितयबिषयीभूतमनिशम् ।
विधायाऽसङ्ख्यानै र्नवमणिराकण्ठभरितै-
रमुं संभाव्याऽदान्मणिवरलसत्खेटकमपि ।।
तत : प्रभृति रत्नखेटकविराडितीह प्रथा-
मुपेत्य च मतङ्गजद्वयबिषाण कोटिष्वपि।
दिवाबिरुददीपिकानिकरमुच्चकै र्दीपयन्
चरत्यवनिमेष हि प्रयितकीर्तिमालो महान् ।।

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By the injunctions of the Goddess whom he worshipped, he gave his daughter Mangalanayaki as the wife of Sri Appayya Dikshita and was thus the father-in-law of the great Dikshita.

3. *Nrisimhasrami :* The great saint with the above name has written several works on *advaita vedanta*. Sri Appayya Dikshitha once came to Sri Nrisimhasrami. After acceptance of the *biksha* etc. and while conversing, Sri Nrisimhasrami told Sri Appayya Dikshita that Sri Dikshita had spent a lot of his years in the controversy between the *saivitives* and the *vaishnavites* and had also written a number of works. He said that was not enough, and that Sri Dikshita must also write various works to explain the *advaitic* philosophy which was his family tradition and that he should write a commentary on the *vedanta kalpataru* so that others may understand it well. Sri Appayya Dikshita took to mind these injunctions and wrote the celebrated *Parimala* which was an unparalleled commentary on the *Kalpataru*. Tradition has it that Sri Nrisimhasrami was an avatar of Lord Dakshinamurti himself.

4. *Govinda Dikshita :* He is a well-known historical personage who lived for more than eighty years. He was minister to the Tanjore Nayak king, Sevappa Nayak, and also later served in the same capacity under Atchuta Nayak and Raghunatha Nayak also, who came in the same line. He must have been a contemporary of Sri Appayya Dikshita. Both were good friends and both were followers of *advaita vedanta.* However, we have no evidence to show that Sri Appayya Dikshita was patronised by the Tanjore rulers. The reason is not far to seek. The Tanjore Nayaks were *vaishnavites* and hence their traditional *vaishnava Gurus* might have objected to the patronage of a *saivite* teacher. Sri Sivananda says that these *gurus* objected to the performances of *yagas.* Hence Sri Appayya Dikshita might not have been patronised. But Sri Govinda Dikshita had performed a number of *yagnas*. Hence it is that Govinda Dikshita was appointed only as a minister and not as the *Rajaguru.* Sri Govinda Dikshita has constructed a number of temples, tanks, *agraharas*, educational institutions etc. with royal help. In many of the grants, given to Govinda Dikshita, he is referred to as 'Dikshitan Ayyan'. This does not refer to Appayya Dikshita as is sometimes confused. They refer only to Govinda Dikshita. The Ayyan Street, the Ayyan tank etc. in Tanjore were all constructed by him. His son Sri Venkateswara Makhi was minister to Raghunatha Nayak and also to Vijayaraghava Nayaka. Another son called Yagna Narayana Dikshita, was a great poet. It is said that Govinda Dikshita lived in Pattisvaram and went daily by palanquin to Tanjore. In the temple at Pattisvaram, his sculpture with his wife is available. Govinda Dikshita has written a book on Carnatic music called *Sangita Sudha*. He was also an expert in astrology. His son Venkata Makhi has written *Chaturdandi Prakasika* which is still the most authoritative work in Carnatic music. The *Sahitya Ratnakara* and the *Raghunatha Vilasa Nataka* by

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Yagna Narayana Dikshita are well-known. Sri Nilakantha Dikshita calls himself with pride as the disciple of Venkateswara Makhi. Sri Govinda Dikshita was one of the great souls born in the 16th century in South India.

5. *Sarva Bhauma Kavi :* In the *Dikshita Vamsabharana* by Mannargudi Raju Sastrigal, it is stated that *Sarva Bhauma Kavi* came from the North, sought out Sri Appayya Dikshita, who was just then coming up, and was greatly pleased at his scholarship. This poet was a renowned figure in the Vijayanagar courts and was also born in the Mullandram family. He lived from the middle of the 15th century to the 16th century A.D. He was known as *Rajanatha dindima sarva bhauma kavi.* He has written the famous *Saluvabhyudayam* and *Atchutarayabhyudaya* about the well-known Vijayanagar emperors. Since he lived for more than 60 years as a court poet, he must have lived to a ripe age of 80 or 90. He might have met Sri Appayya Dikshita round about 1540 A.D.

6. *Mosur Suryanarayana Dikshita :* He was a disciple of Sri Appayya Dikshita. The facts regarding his learning the *Saiva Sastra* under Sri Appayya Dikshita are given in the *Champu* called *Yatra prabandha* written by Sri Suryanarayana Dikshitar's brother who was himself a great poet called *Samara pungava dikshita.* He has given an eyewitness account of Sri Appayya Dikshita's tour in a palanquin, surrounded by his disciples, and displaying great pomp and show, which he saw with his own eyes in his young age. Mullandram and Mosur are villages near Adayapalam. In the *Yatra prabhanda* there is an interesting and intimate description of Mosur village. We learn from it that in that prosperous village many *agnihotris* and great *sastric* pandits were living in peace and pursuing higher learning.

7. *Balakavi :* In his *drama Nala charitra*, Sri Nilkantha Dikshita grandson of Sri Appayya Dikshita's brother, has given a verse by Balakavi. The verse which was in praise of the *Parimala*, which was a *vyakhyana* on *Kalpataru* by Sri Appayya Dikshita is as follows.

अप्पयदीक्षित किमित्यति स्तुतिं
वर्णयामि भवतो वदान्यताम् ।
सोऽपि कल्पतरुरर्थलिप्सया
त्वद्गिरामवसरं प्रतीक्षते ।।

In the above verse the poet states, that Sri Appayya Dikshita, was a giver to all givers, because even the *Kalpataru* which fulfils everyone's wishes had to await the help of the explanation of Sri Appayya Dikshita. There is a pun here on the words *Kalpataru* and *Vadanyata. Kalpataru* which represents the *kalpa vriksha* is the divine giver of the wishes of

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everyone. Even that had to await the *artha* by Sri Dikshita. The word '*artha*' means both 'meaning' and also 'riches'. Hence the pun.

We also know from other evidence that Sri Appayya Dikshita got the patronage of several Vijayanagar, Vellore, etc. Kings to several other pandits and scholars also.

Bala Kavi also belonged to the Mullandram family. His real name was Viraraghavan. He was named as Balakavi because even from his young age, he started writing poetry. A drama by him by name *Ratna Ketudayam* has been published.

8. *Bhattoji Dikshita*: He was a great *Vyakarana* pandit who wrote the *Siddhanta Kaumudi*. He came from Benaras to the South in order to study *vedanta* and *mimamsa* under Sri Dikshita.

Tradition has it, that he came to Adayapalam, and came to Sri Appayya Dikshita's house. He saw an elderly gentleman who was sitting on the pial clad in ordinary clothes, and not expecting Sri Appayya Dikshita, the world famous teacher, to be so simple, he asked him as to where Sri Appayya Dikshita was. Sri Dikshita then introduced himself as Sri Appayya Dikshita. Bhattoji even then could not imagine that he was Sri Appayya Dikshita, and replied to him, that many persons might be having the name of Sri Appayya Dikshita, but that he wanted to see the great writer, who wrote the *Parimala*. Bhattoji perhaps thought that the old man was making fun of him.

Sri Appayya Dikshita then replied to him in the following verse.

अक्षराणि परीक्ष्यन्तामम्बराडम्बरैरलम् ।
शंभुरम्बरहीनोऽपि सर्वज्ञः किं न कथ्यते ।।

The meaning of the above verse is that one should not respect external saratorial appearance only but one should really test the knowledge of others. For example, Lord Parameswara had no cloths at all, but he is considered to be a *Sarvagna* or 'all knower' in the world.

Sri Bhattoji realised his mistake and apologised to him and became his disciple and studied *vedanta* and *mimamsa* under him. He was introduced by Sri Appayya Dikshita to Venkatapati Raya, the Vijayanagar King and was patronised by him. At the instance of Sri Appayya Dikshita he wrote the book *Tatva Kausthubha* which was a denunciation of the Madhva creed, and affixed the *Venkatapati Mudra* also to it.

After some years of sojourn in the South, *Bhattoji* went back to North India and spread the fame of Sri Appayya Dikshita, there. He

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had written the *Siddantha Kaumudi* before coming to Sri Appayya Dikshita. Tradition has it that Sri Appayya Dikshita himself respected the high scholarship of this work and taught it to his disciples.

9. *Jagannatha Pandita*: Though Jagannatha Pandita was not a contemporary of Sri Appayya Dikshita, as has been discussed elsewhere, still, there is an interesting traditional account of his meeting Sri Appayya Dikshita at Benaras. There is a famous verse in the *Santa Vilasa* which is the fourth part of *Bhamini Vilasa*, which is the basis for the story that Sri Appayya Dikshita and Sri Jagannatha Pandita were contemporaries. The verse is as follows :

किं निःशङ्कः शेषे शेषे वयसि त्वमागते मृत्यौ ।
अथवा सुखं शयीथाः निकटे जागर्ति जान्हवी भवतः ।।

The story goes that once Pandita Jagannatha was sleeping with a beloved of his very near the steps leading to the Ganga. Sri Appayya Dikshita who had gone to Benaras was returning up the steps, after finishing his early morning ablutions, and the *anushthana* in the river, and seeing a person sleeping, remonstrated with him for his utter irresponsibility and asked him whether he was not afraid of the other world. At that time Sri Jagannatha removed his blanket and recognised Sri Appayya Dikshita. The latter who knew him well, went away not wishing to pick up a quarrel with him. While going so, Sri Appayya Dikshita murmured to himself that there was no harm in sleeping because very near him was the Ganga, which could remove all the sins of one. Tradition has it, that Jagannatha on hearing this, became penitent and started composing verses in honour of the Ganga called *Gangalahari* in order to rid himself of his sins. Legendary accounts say that with every verse, the Ganga grew up by one step, and in the last verse, it came very near the place where Jagannatha was sleeping and gave him succour.

We learn from his life history that Jagannatha was an Andhra by birth and was for long patronised by the Delhi emperor Shahjahan. He then earned the friendship of Dara and was given the title *Pandita Raja*. After Aurangazeb came to the throne, he lost his patronage and was living in Kamarup, under the patronage of Prananarayana. He lost his beloved wife there and underwent great hardship and came to Benaras towards the end of his days.

He lived mainly in the 17th century A.D. and was later by 100 years to Sri Appayya Dikshita. He himself says about himself. "दिलीवल्लभ पाणिपल्लवतले नीतं नवीनं वयः" The emperor referred to is Shahjahan, whose rule was from 1628-1658 A.D. Shahjahan died in 1667 A.D. His commander was Asaf Khan. Jagannatha has

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praised Asaf Khan in his *gadya kavya* called *Asafkhan Vilasa.* He has sung the praises of Shahjahan in his famous Kavya *Jagadabharana.* Later it was renamed as *Pranabharana* and was said to be in praise of the King of Kamarupa Prananarayana. He lived in Delhi for a number of years even after the death of Shahjahan. He says in his works that he spent his youth in Delhi. It is said that at that age he contracted an alliance with a *Yavana* woman who was serving in the palace. The poem यवनी नवनीत कोमलाङ्गि is traditionally said to have been composed by him about that woman. Because of this he was boycotted by his disciples.

His *Ganga Lahari* and *Karuna Lahari* were works created during his penitent days.

Jagannatha developed a great deal of animosity towards Sri Appayya Dikshita. In his *Rasagangadhara*, while condemning Sri Appayya Dikshita's, *Chitramimamsa*, he gives him scant courtesy. Because of his natural jealousy, and perhaps because Bhattoji Dikshita, a great disciple of Sri Appayya Dikshita criticised in his *Praudha Manorama*, the *vyakhyana* on grammar written by Sri Seshakrishna called *Prakriya Prakarana*, and since Sri Seshakrishna had a son Sesha Visveswara, the *guru* of Perubhahatta father of Jagannatha, the latter calls Bhattoji as a *guru drohi.* He wrote a denunciation of *Manorama.*

Sri Nagesa Bhatta who wrote a commentary on *Rasagangadhara*, has himself condemned the denunciations of Jagannatha. Moreover the younger brother of Sri Nilakantha Dikshita, by name Atiratrayaji has given a reply to Jagannatha's criticisms.

Because of these literary differences of opinion, tradition has placed Sri Appayya Dikshita and Jagannatha together. But there is no historical truth in this. However legendary the story may be, there is no doubt that it is a very interesting one.

10. *Tatacharya :* During the time of Appayya Dikshita there were several Vaishnava and Madhva scholars who were very famous. The *Rajaguru* of the Karnataka king Ramaraja was the famous Tatacharya. This Tatacharya was a vigorous Vaishnava proselytiser and with the royal support he gave a great deal of trouble to saivites. There are a number of stories of the obstacles put in the way of Sri Appayya Dikshita by Sri Tatacharya and others. These have been discussed in greater detail elsewhere.

11. *Sri Vijayendra Bhikshu :* The next important pandit who was contemporary to Sri Appayya Dikshita was the Madvacharya by name Sri Vijayendra Bikshu. He was the head of the *Sumatindra Mutt.* He was patronised both by Ramaraja of Vijayanagar and Sevappa Nayak of Tanjore. The work *Ragavendra Vijayam* which describes the tradi-

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tional greatness of the Madhvacharyas makes mention of Vijayendra Bikshu in the following verse.

विद्वद्वरोऽसाद्विजयीन्द्रयोगी
विद्यासु हृद्या स्वतुलप्रभावः ।
रत्नाभिषेकं किल रामराजात्
प्राप्याग्र्यलक्ष्मीनकृताग्रहारान् ।।

The above verse states that Vijayendracharya who was a great *vidvan* was honoured by Ramaraja and established several prosperous *agraharas* with the royal patronage. The Acharya next to him was patronised by Penukonda Venkatapati and Tanjore Raghunatha Nayaka. It is said that Vijayendra and Appayya Dikshita had several differences of opinion on matters of creed. He has written a work in condemnation of the work *Madhvamata Vidhvamsana* written by Sri Appayya Dikshita. In competition to Sri Appayya Dikshita, Sri Vijayendra Bikshu is also said to have written more than 104 works.

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CHAPTER XVII

END OF SRI APPAYYA DIKSHITA

Sri Dikshita Vamsabarana describes the last days of Sri Appayya Dikshita and gives a graphic description of his end. That description tallies more or less correctly with the details given in Sivananda yogi's biography also.

During his last days, Sri Appayya Dikshita wanted to live in the great Chidambara kshetra, and with this end in view, he left his native place of Adayapalam, and had the *darshan* of the Lord at Arunachala, Vriddhachala, and other sacred *kshetras* enroute and finally reached Chidambaram. He took up his residence in a village outside Chidambaram, and was having the *darshan* of the Lord Nataraja everyday in the temple. Along with him, his intimate friends and disciples were living. Sri Sivananda while describing the state of mind of Sri Appayya Dikshita during these days says, that with the *darshan* of the Lord everyday, Sri Appayya Dikshita awakened the *adharasakti* and brought it upto the *sahasrara*, through the *sushumna*, and there, was having the *darshan* of *Parvati* and *Parameswara* in the form of light and was leading a life full of *brahmananda*.

In the *Sri Dikshitendravijaya* another legendary account is also found. It is stated that the father of Sri Nilakanta Dikshita passed away in his middle age, and hence Sri Nilakanta Dikshita was brought up as the twelfth grandson along with the other eleven grandsons of Sri Appayya Dikshita. It is believed that Sri Nilakanta Dikshita was only twelve years of age, at the time of the demise of Sri Appayya Dikshita. While his end was approaching, Sri Appayya Dikshita wanted to give a share of his property to Nilakanta Dikshita, who was the grandson of his brother. But unfortunately it could not happen in that manner, due to various reasons. Hence Sri Appayya Dikshita granted all his mental and spiritual gifts to Sri Nilakanta Dikshita. It is stated that he asked Sri Nilakanta Dikshita to bring two books from his library. Sri Nilakanta Dikshita thereupon brought both the *Devimahatmya* and the *Raghuvamsa*. On seeing this, Sri Appayya Dikshita blessed him, saying, that he will become a great poet on account of the blessings of the supreme Goddess. Sri Nilakanta Dikshita lived for nearly forty years as a minister under the Madura Nayak king Tirumala Nayaka. He is the author of a number of *mahakavyas* and *laghukavyas* and was generally accepted as a *Kavichakravarti*.

To his last day, Sri Appayya Dikshita was able to perform *sivapuja* and his *Karmanusthana*. He was running his 73rd year. One

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day he was lying down on the *darbhasana* awaiting his final release. Sri Nilakanta Dikshita came near him and asked him to give him and other disciples some advice for their betterment. Sri Appayya Dikshita replied in the following words :

चीदम्बरमिदं पुरं प्रथितमेव पुण्यस्थलं
सुताश्च विनयोज्वला: सुकृतयश्च काश्चित् कृता:।
वयांसि मम सप्ततेरुपरि नैव भोगे स्पृहा
न किञ्चिदहमर्थये शिवपदं दिदृक्षे परम्।।

"This place Chidambaram is a very sacred kshetra. You, who are my descendants are full of good qualities. I have also written a few good works. My age is also over 70 years. I have attained a stage where I am attached to no kind of desire. I desire nothing that should be done to me. But I am only anxious to have daily the *darshan* of the feet of Lord Nataraja."

While he was saying the above, he had a mystic vision, in which he had the *darshan* of the lotus feet of the Lord. Immediately he broke out in ecstatic verse as follows :

आभाति हाटकसभा नटपादपद्म ।
ज्योतिर्मयो मनसि मे तरुणारुणोऽयम् ।।

"The splendour of the lotus feet of *Kanakasabhapati* or Lord Nataraja flashes before me as if the sun has risen in the sky". While saying this, Sri Appayya Dikshita attained eternal *samadhi* and freedom.

On seeing this, Sri Nilakanta Dikshita filled up the half verse uttered by Sri Appayya Dikshita with his last breath, with the following further lines :

नूनं जरामरणघोरपिशाचकीर्णा
संसारमोहरजनी विरतिं प्रयाता ।।

"Since the *Suryodaya* has occured, it is certain that the dark night which is surrounded by devilish forces like birth, death, grief, disease etc. have really been extinguished."

While this incident was happening at his house, at the same time, in the temple of Lord Nataraja, the Dikshitas of the temple saw Sri Appayya Dikshita entering the temple suddenly and were greatly agitated. They thought that Sri Appayya Dikshita had come to the temple foı the *darshan* of the Lord, and were hurriedly gathering together the *karpura* and other material for giving him proper *darshan*. But at that time,

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Sri Appayya Dikshita was seen ascending the five steps of '*panchakshari*' in the temple, and became one with the divine *murthy* of the divine Lord within the *garbhagriha*. While the *dikshitars* were agitatedly talking about this miracle, this incident spread throughout the town and people flocked to the temple.

While describing the above, Sri Raju Sastrigal, the author of *Sri Dikshita vamsabharana* reminds us of the *prarthana* of Sri Appayya Dikshita before the Lord in his *Atmarpana stuti* as follows :

सर्वं क्षेप्तुं प्रभवति जनः संसृति प्राप्तमार्गः
चेतः श्वासप्रशमसमये त्वत्पदाब्जे निधाय ।
अन्तस्तीदैरवधि रहिता मार्तिमापद्यमानोऽपि
अङ्घ्रिद्वन्दे तव निविशतामन्तरात्मा ममात्मा ।।

"If a person praises your lotus feet, at the time when his life becomes extinct, then he can completely get over all the evils, that he has accumulated by being in the *samsara*. Hence, even though at the time of my final demise, I may be suffering a lot and undergoing a great deal of hardship, O! Lord Parameswara! my prayer to you is, that my inner conscience should at that time be fully immersed in the *dhyana* of your lotus feet."

The supreme Lord granted to the great devotee Sri Appayya Dikshita what he prayed of Him.

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Chapter XVIII

THE DESCENDANTS OF SRI APPAYYA DIKSHITA

Sri Achan Dikshita, brother of Sri Appayya Dikshita:

Sri Appayya Dikshita was the son of Sri Rangaraja and the grandson of Sri Achan Dikshita. He had a younger brother called Sri Achan Dikshita. We have a clear and fairly detailed description of the descendants of the younger brother of Sri Appayya Dikshita since the genealogical tree of this branch of the family has been preserved in verse by one Veeraraghava Kavi, in his work *Achandikshitendra Vamsavali*, which was edited by Sri Subrahmanya Sastry and published in 1923.

Sri Achan Dikshita had two sons Narayana and Appay. Narayana, the first son, had five sons, *viz.*, Achan, Ayya, Chinnappa, Chandrakalavatamsa and Atiratrayaji. It was this second son Ayya who became later the renowned and well-known Sri Nilakantha Dikshita and who served as the Prime Minister of Tirumalanayaka and others for more than four decades.

Sri Nilakantha Dikshita: Sri Nilakantha Dikshita is generally believed to have been a young boy of 12 years old when his elder grand-father Sri Appayya Dikshita died. Sri Appayya Dikshita is said to have showered his choicest blessings upon him just before his demise, on account of the fact, that there was some difficulty to give a share to Nilakantha Dikshita in the general ancestral properties of the family. Sri Nilakantha Dikshita himself gives us information in his *Nilakantha Vijaya Champu.*

We know that Sri Nilakantha Dikshita spent the evening of his life at Palamadai, a village on the left bank of Tamraparni river at a distance of about five miles down the river from Tinnevelly bridge. The village was given to him as a gift by his royal patron. Some of his descendants even now live in the same house in Palamadai which has since come to be known as Nilakantha Samudram in honour of its illustrious founder Nilakantha Dikshita.

Originally held to be Telugu speaking, the descendants of Sri Appayya Dikshita belonged to that group of brahmins, who are known in Tamilnad as *vadadesa vadama*. *Vadama* in Tamil means one who came from the north. We should distinguish this branch of the settlers of 16th and 17th centuries A.D. from the earlier settlers in Tanjore and Trichy districts during the Vijayalaya Chola period, and who are generally known as Choladesa *Vadamas*. The brahmin settlers in South

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India during the Vijayanagar period remained aloof from the rest of the population for a brief while. The descendants of the Appayya Dikshita family were therefore a kind of intellectual refugees of the post Vijayanagar period, and his kinsmen and relations from generation to generation went far and wide in search of recognition of their deep learning and erudition.

Sri Nilakantha Dikshita was a born genius, a poet, a philosopher and a highly distinguished statesman with a keenly receptive and penetrating intellect. While the works of Sri Appayya Dikshita have earned a place for themselves for their breadth of vision, thoroughness of detail, and fullness of imagery, Sri Nilakantha Dikshita is pre-eminently a writer of renown and an authority on classical sanskrit. His works exhibit the master hand which can deal fluently, and at the same time with overflowing humour and suggestion, and which can easily supply food for deep thought, to the best discriminating critic.

Among Sri Nilakantha Dikshita's works, the better known are *Kalividambanam, Sabharanjanam, Anyapadesa satakam, Santi vilasam, Vairagya satakam, Ananda sagarastavam* etc. which have all been published by Sri Vani Vilas Press, Srirangam. Among his greater poems can be mentioned the *Siva Leelarnavam* in 22 cantos and *Gangavataranam* in 8 cantos, which have also been published. His *Nilakantha Vijaya Champu, Sivatatva Vyakhya* or *Sivothakarsha manjari* have also been printed. *Nalacharitra Nataka*, a *drama* in five acts also is his composition. Sri Nilakantha Dikshita is also believed to have been the author of a commentary on *Kayyata* and some works on *mimamsa* though definite corroboration for this is still lacking.

Traditional accounts about Sri Nilakanta Dikshita : There are many traditional and legendary accounts connected with Sri Nilakantha Dikshita which are worthy of note.

One day while he was delivering lectures on *Devimahatmya* in the orthodox and soul stirring style of the ancient times the then puissant ruler, Thirumala Nayaka of the Pandya Kingdom at Madura was bewitched by the boy's depth of wisdom, his brilliance and sublimity of speech, and made up his mind to make this matchless youth his Prime Minister and Court Pandit. In the midst of royal splendour and many a pleasure, he led a simple life of the pious, a serene life of the philosopher, an austere life of the recluse, and an intensely devoted life of the mystic.

Under the direct supervision of Nilakantha, Sundara Murthy Asari who had reached the acme of perfection in art, chiselled the statue of the queen of Thirumala Nayaka for placing it in the Pandu Mandapam which was under construction then, but to his misfortune an undesirable

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event took place. A thin slice flew away from the right thigh of the Queen's statue making a conspicuous lacuna therein. Again he tried, but in vain. Nilakantha Dikshita of comprehensive vision knowing the mole in the thigh of the Queen, told the sculptor who was perturbed beyond description to leave the statue as it was. The King came to know the whole story, and was clouded with suspicion deluded by misunderstanding and fury, and with his confused intelligence commanded the arrest of Nilakantha. Nilakantha at this time was waving the arthi (camphor) to the Mother of Universe, Minakshi Devi staunch *upasaka* that he was. By the grace of the Mother and through intuitive perception, he knew of the storm raised in the mind of the King and of his command. He added some more camphor to the light and applied it to his eyes and blinded himself. The King heard of this tragic incident and came to his senses. Drowned in the ocean of repentance and remorse, the King ran to the crystal pure Nilakantha to beg pardon of him. Nilakantha out of compassion, tender feelings and intimate devotion, poured out his heart to the Mother in 105 verses for the restoration of his eyesight and to save the King from remorse. From that day Nilakantha released himself out of the bonds that bound him to the royal court. Thirumala Nayaka, the ruler honoured him by presenting the Jagir of Palamadai four miles from Tinnevelly village.

In his last days, the devotion-intoxicated Nilakantha who was a saint and sage wrote several works, about 32 in number, which are natural and spontaneous, sublime and elevating, scholarly and vibrant with feeling. He took to *Sanyasa* and entered into *Samadhi*. There is a story that he had taken an oath that neither he nor his future descendants would undertake *Rajaseva*.

Sri Vira Raghava Kavi the author of *Achan Dikshitendra vamsavali* lived in Narayanammalpuram also known as Aravankulam and referred to in that work as *Durva Tataka* near Tinnevelly about fifty years ago. The work has been brought upto date with the help of his friends and relatives in correcting the errors in the illegible manuscripts and the work has been published in 1923.

The Descendants of Nilakantha Dikshita :

When Nilakantha left the Nayak Court sometime at the turn of the seventeenth century (*i.e.* just about 1610 A. D.) he was given the *manya* of the village of Palamadai on the bank of the Tamarabarni river. The life sketches of his descendants given below are borne out by family records and a detailed study of several such records, from different families of that period in the South will give a vivid picture of the political disintegration of the post Vijayanagar period, and side light the socio-economic facets of the family life and the village life in Tamilnad at that time.

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After Nilakantha's death the *Raja Thambula* of the village of Palamadai, was vested with one Chithappa Upadhyaya who was a nephew of Appayya Dikshita, and paternal uncle of Nilakantha Dikshita.

Appayya Dikshita's younger Brother
Brothers

Nilakantha's Father — Chithappa Vadhyar

First Cousins

Nilakantha Dikshita — Kuppa Avadhani (Circa 1629)

Little is known of the early elders of this branch of the family till circa 1630 A.D. The chronology had been originally computed in the *Kollam* era, and later converted into the Christian era. Kuppa Avadhani is estimated to have lived upto a ripe old age. His son Subba Avadhani (Circa 1675-1761 A.D.) was the person who made the family prosperous. He earned many *Kottahs* of land, and was in very affluent circumstances. Even though Nilakantha Dikshita was the Prime Minister of Tirumala Nayaka, his uncle Chithappa Vadhiyar was his purohit, friend, philosopher and guide. By the time of his death, the family fortunes were at the lowest ebb, and it was left to Subba Avadhani to restore the prosperity of this historic household, by redeeming the manyas from the family indebtedness. In spite of his material prosperity and financial success, he renounced his earthly possessions and took to *sanyasa*, and died at the age of 87. His eldest son was Pundarikaksha.

Pundarikaksha (or Kuppa Avadhani II-Circa 1705-1791) also lived upto 87. He died only after he took *Sanyasa*. He was without a child for a long time. He wanted to take a second wife in order to beget a son. He went to Kallidaikurichi and consulted the Pandits there, who dissuaded him from bigamy, and advised him to read a rare manuscript copy of the Ramayana every day, and to conduct a great feast at a *Samaradhana* on the *Pattabhisheka* day. The scholars of Kallidaikurichi gave him a palm-leaf-copy of the *Ramayana* in the *Grantha* script. Pundarikaksha returned to Palamadai and did as he was bid and was eventually blessed with a son. The above manuscript copy is still in the possession of the family and the facts regarding the life of Pundarikaksha are supported by records.

Subba Avadhani II (*alias* Pitchu Thatha 1755-1841 A.D.) was a very pious man, and he was also nearly 86 when he died in his *Sanyasa*. His son was Venkatachalam (*alias* Vengu Thatha 1798-1881).

His eldest son Subramanyam (*alias* Chella Sastri-Circa 1835-1899 A.D.) inherited a much smaller real estate from his father who spent away the properties substantially, due to the *Sandarpanas* he celebrated almost

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every day. His step brothers, Rama Sastry, Ayya Chithappa and Chami Chithappa partitioned the properties, and each of them became poorer by this experience. Chella Sastri could not, therefore, cope up with the liberal and luxurious traditions of his ancestors. He was a learned Pandit, and he could therefore eke out his livelihod by reading the epics and performing *Katha Kalakshepas*. He went to Varanasi twice in his life time on foot. He died suddenly and could not take to the *Sanyasamarga*. Here was the first, nay, the final break, from the system of *Apath Sanyasam* introduced in the lineage, right from the days of Nilakantha Dikshita. In the family tree, mostly, during the *Grahasthasrama* the man survived the wife, and had to take to *Sanyasa*, and dedicate his life to the cause of winning real wisdom and spreading spiritualism around. From the late nineteenth century, this trend is somehow reversed and the husbands predeceased their wives, and the *Sanyasa* life got gradually unknown to the family, except in the exceptional case of a collateral line, *viz.*, Swami Sivananda.

Venkatachala Sastri (1854-1924) had to support his large family of ten children from the very meagre means of his inherited wealth in lands. He left the village in search of employment. He proceeded to the Travancore Samsthanam where the hope of securing some job was bright. In fact, because of the Samsthanam's patronage to learning, many brahmins went to that native state. The Tamil brahmins who went earlier from the Tanjore and the Trichy districts (the Chola Desa Vadamas) are mostly known as the Palghat Iyers as they settled down in that area bordering on the Coimbatore district and colonised many villages in the Malabar area. The brahmins of Tirunelveli who went to Travancore via the Ariyankkaavu Pass are mostly known in Kerala as the Pannadi Pattas (the brahmins from Pandya desa *viz.* the Tinnevelly district).

The earlier names of this family smack of their Andhra origins. The prevalence of a large number of Telugu words and the currency of a number of Telugu proverbs in the family circles at Palamadai can be proved. The translation of the Telugu proverbs into colloquial Tamil is evident even in the usage of certain aphorisms and figures of speech, which are even to this day, used at their homes. The habit of worshipping Sri Venkateswara as the *Kuladeva* from the far off Tirunelveli and the convention of naming the first born after the Lord of the Seven Hills cherish the memories of their Telugu affiliations in ages long gone by. Although the descendants of Appayya and Nilakantha Dikshitas have been enriched by the matrimonial connections with the villages of Pattamadai, Tharuvai, Aravamangalam, Perungulam and Kadayam, it is still true that all these villages, once upon a time, used to look upon the Palamadai family as the epicentre for their ancient wisdom.

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It is generally believed that Sri Appayya Dikshita bequethed his material possessions and earthly prosperity to his own children and his spiritual blessings and scholarly attainments to his grand nephew, Nilakantha Dikshita. This histories of these two direct lines at Adayapalam in the North Arcot district and at Palamadai in the Tirunelveli district almost bear testimony to this day to this family belief.

Genealogical Tree of Sri Appayya Dikshita's Descendants :

The genealogical tree of the descendants of Sri Appayya Dikshita as preserved in the family of Mahamahopadyaya Sri Raju Sastrigal is given in Appendix I (tables 1 to 3)

In Appendix II (tables 4 to 8) is given the family tree as preserved in the *Achan Dikshitendra Vamsavali* of Sri Viraraghava Kavi.

In Appendix III (tables 9 to 11) yet another tree preserved in another family of the descendants of Sri Appayya Dikshita and written by Sri Swami Sastrigal of Tiruvadi is given.

In Appendix IV (tables 12 to 22) is given the genealogical tree preserved in the family of Karathozhuvu Vaiyakarana Kesari Chinna Sastrigal (also called Suryanarayana Sastrigal) and prepared by his grandson Sri Subramanya Iyer son of Sri Ganapathi Sastrigal.

In Appendix V (table 23) the tree as preserved in the family of Dr. C.P. Ramaswami Iyer is given.

Some well-known Descendants of Sri Appayya Dikshita :

Sri Rajachudamani Dikshita: Apart from Sri Nilakantha Dikshita, Sri Appayya Dikshita's brother-in-law Sri Rajachudamani Dikshita was another great poet who wrote the *Sankarabhyudaya*, *Rukminikalyana* etc. Sri Appayya Dikshita's sister's son Samarapungava Dikshita has written the well-known *Yatraprabandha*.

Mahamahopadhyaya Sri Raju Sastry: In the 19th century, a great and well-known descendant of Sri Appayya Dikshita was Mahamahopadhyaya Sri Tyagaraja Mahendra Sri Mannargudi Raju Sastry the author of a biography of Sri Appayya Dikshita called *Sri Dikshitendra Vijaya* which has been referred to above. He was the ninth in the line of direct descendants from Sri Appayya Dikshita and was born on the 28th May 1815 A.D. His immediate ancestors had lived in a village near Tiruvarur having acquired a grant there by the beginning of the 18th century A.D. But the original home of the family was Adayapalam. His father was Margasahaya or Appa dikshitar who was a well-known poet and who lived in the village Kuttambadi.

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Sri Raju Sastry learnt the *Samaveda* under his grand father, though he had his early education in *Kavyas, Natakas* etc., under his father. At fifteen years of age, he could speak and compose beautifully in Sanskrit. He was a great dialectician and a respected scholar. He has written a number of works like *Sadvidyavitaha, Vedantavada Sangraha Upadhivichara, Brahma vidya tarangani vyakhya*, commentaries on *Sivatatva viveka, sivamahima kalakistuti* of Sri Appayya Dikshita and a number of other *stotras* like *Tyagarajastava* etc.

Disciples of Sri Raju Sastrigal: Sri Raju Sastrigal had a number of disciples who became well-known on their own like Mahamahopadyaya Harihara Sastrigal, Mahamahopadyaya Ganapati Sastrigal, Mahamahopadya Yagna Swami Sastrigal etc. Sri Yagnaswami Sastrigal has written a Sanskrit biography of his grandfather and *guru* in the form of a champu whereas Sri Ganapati Sastry's work *Gururajastava* is an eloquen poem on his guru and is full of fervent devotion.

Nadukkaveri Srinivasa Sastrigal and Palamaneri Sundara Sastrigal, Sri Krishnamacharya son of Sri Gopalacharya, Malladi Ramakrishna Sastry, Palghat Chandra Sekhara Sastry and others were all well-known disciples of Sri Raju Sastrigal.

Sri Raju Sastrigal's grandson Sri Yagnaswami Sastrigal was also a well-known poet, and his son Sri Y. Mahalinga Sastry has done much research in the life and times of Sri Appayya Dikshita.

Among other renowned descendants of Sri Appayya Dikshita could he mentioned Swami Sivananda, the founder of the Divine Life Society and a great scholar and a saint who attained salvation a few years ago, at Rishikesh.

Yet another illustrious descendant of that family was Sri V. Venkayya, son of Sri Arani Appa Sitaramayya, who was a great epigraphist. He has rendered great service to the cause of Indian History.

Dr. C.P. Ramaswami Iyer the great scholar, statesman, and writer was also born in the same family. His great contribution to the propagation of Indian culture and thought are well-known, apart from his monumental works in the fields of education etc.

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श्री त्यागराजमखि विरचिता ।

श्रीदीक्षित नवरत्नमालिका ।।

अस्मद्वंशावतंसाध्वरिवररचिता ये प्रबन्धा: प्रथन्ते
देशे देशे विदुष्यत्यतिमुषितबृहन्मोहसन्दोहवृन्दा: ।
तेषामर्थं यथावत्कतिचनकृतिन: सर्वतन्त्रैकवेद्यं
धन्यास्संविद्रते तान् शरणयतु जनो घोरसंसारभीरु: ।। १ ।।

मूर्धन्यत्वेन मीमांसकवरनिकरे ये स्तुता: कौस्तुभेऽपि
श्रीमन्तो यत्प्रबन्धा: शतमिह विदुषां वृन्दमानन्दयन्ति ।
अन्यानाघ्रातयुक्तिप्रचयघटनयाध्वंसितं मध्वतन्त्रम्
नानोदाहारयुक्त्यास्त्रिविधविधिभिदा यैः स्फुटं ज्ञापिता न: ।। २ ।।

आत्मज्ञानं विमुक्तेर्गमकमिति तदभ्यर्थिनां सद्यतीनां
सद्यो मुक्तेरवाप्त्यै व्यरचि परिमलो न्यायरक्षामणिश्च ।
केषांचित् प्रेम लक्ष्मीपति सदनगतौ वीक्ष्य तल्लक्ष्मणार्या-
द्याकूतव्यञ्जिका साप्यकथि नयमयूखादिमाला विशाला ।। ३ ।।

माध्वे तन्त्रेऽपि तिष्ठन् मधुमथनसदाराधनोद्भूतपुण्यै:
शुद्धात्मा श्रद्दधीत श्रुतिमकुटगते ब्रह्मणि त्वात्मभूते ।
इत्यालोच्य स्वयं तद्विहतमपि मतं रक्षितुं ग्रन्थभेदे
माध्वानां यैः प्रणीता परमहितकरी न्यायमुक्तावलीसा ।। ४ ।।

तेषां पादाब्जरेणुस्मरणमलमघौधस्य विध्वस्तये न:
पुण्यौघस्योपचित्यै न तदुभयजुषां किंचिदन्यद्व्यपेक्ष्यम् ।
प्रायो लोकोपकारप्रवणितमनस: स्वान्वये जन्मभाजं
ते मां रक्षन्तु भीतं भवदवदहनात्संप्रसाद्याम्बिकेशम् ।। ५ ।।

यत्प्रोचे शंभुभक्ति विघटयितुमलं तत्त्वमुक्ताकलापे
प्रत्यूचे तच्छ्रुतीनां नययुतविवृतै: शैवकर्णामृतादौ ।
श्रीकण्ठार्योक्तिमूलं परमतमपि नोन्मूलितं तत्र भावात्
कोऽन्य: शक्तो भुवि स्यान्मखिकुलतिलकात् सर्वलोकोपकृत्यै ।। ६ ।।

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सार्वज्ञं वीक्ष्य येषां प्रथितकविवरैः सार्वभौमैः शशंसे
येषामाशीर्गिराभूदखिलकुशलभाङ् नीलकण्ठाध्वरीन्द्रः।
येषां तादात्विकेभ्यः किल सकलकलावल्लभत्वं बुधेभ्यः
सर्वेभ्योभ्यर्हितं द्रागभवदिति समाकर्णये वर्णये किम् ॥७॥

प्रबन्ध शतनिर्मितिः प्रथितमग्निहोत्रादिकं
श्रुतप्रवचतादयः श्रितजनावनार्थं प्रभोः।
सभां प्रति गतागतं समुदितं मखीन्द्रोषु नः
कियत्यलसता सतामपि ततः परोषां भुवि ॥८॥

शंकरभगवत्पादाचार्यास्त्वद्वैतमार्गमिव।
ये प्रत्यतिष्ठापयन् भुवि शिव भक्तिपथं कथं न ते वन्द्याः ॥९॥

नवरत्नमालिकैषा
मखिराजचरितमञ्जुमञ्जूषा।
दुरितौघतिमिरपूषा
योषार्धतनोस्तनोतु परितोषम् ॥१०॥

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श्री मदप्पय्य दीक्षितविरचितम्

निग्रहाष्टकम्।।

मार्गे सहायं भगवन्तमेव विश्वस्य विश्वाधिक निर्गतोऽस्मि।
शास्त्रं प्रमाणं यदि सा विपत्स्यात् तस्यैव मन्दो मयि यां चिकीर्षेत् ।। १ ।।

कान्तारे प्रान्तरे वा मदकुशलकृतं सान्तरं सान्तरङ्गं
मह्यं द्रुह्यन्तमन्तं गमयतु भगवानन्तकस्यान्तकारी।
क्षिप्रं विप्राधमस्य क्षिपतु च तदुरस्येव मायाविवर्ता
नार्तान् बन्धूनबन्धूनिव मम शिशिराभ्यन्तरान् सन्तनोतु ।। ।। २ ।।

सहस्रं वर्तन्तां पथि पथि परे साहसकृतः
प्रवर्तन्तां बाधां मयि विविधमप्यारचयितुम्।
न लक्ष्यीकुर्वेऽहं नलिनजलिपिप्राप्तमपि त-
न्मम स्वामी चामीकरशिखरिचापोऽस्ति पुरतः ।।

संकलय्य स्याणुशास्त्रप्रचरणविहतिः स्वेन कार्या भुवीति
श्मश्रूणि स्वैरमश्रूण्यपि दृशि महतां स्पर्धया वर्धयन्तः।
क्षुद्रं विद्रावयेयुर्झटिति वृषपतिक्रोधनिश्वासलेशाः
शास्त्रं शैलादिभृत्यास्तनुयुरखिलभूमण्डलव्याप्तमेतत् ।।

क्वचिदवयवे कांश्चिद्दग्धुं बलादनुचिन्तयन्
निरसनमितो देशात् कर्तुं महेश्वरमाश्रितान्।
प्रमथपरिषद्रोषैर्दग्धाखिलावयवः स्वयम्
निरसनमितो लोकादेव क्षणेन समश्नुताम् ।। ।। ५ ।।

कालप्रतीक्षा नहि तस्य कार्या
पुलस्त्यपुत्रादिवदन्तकारे।
त्वदाश्रितद्रोहकृतोद्यमानां
सद्यः पतेदेव हि मूर्न्धि दण्डः ।। ।।६ ।।

कण्ठे रुद्राक्षमालां भसितमतिसितं फालदेशे च पश्यन्
नश्यन्त्येव क्रुधा यः तदपहृतिमतिं सत्सु कुर्वीत गुर्वीम्।

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तत्कालात्तूर्णमायुर्लिखितमसुगणं चापि तत्कण्ठदेशात्
क्रुद्धास्ते हृ युद्धरेयुर्निजपदकमलाङ्गुष्ठलीलाविलासात् ॥ ७ ॥

सकलभुवनकर्ताः साम्बमूर्तिः शिशवश्चेत्
सकलमपि पुराणं सागमं चेत्प्रमाणम् ।
यदिभवनि महत्वं भस्मरुद्राक्षभाजां
किमिति न मृतिरस्मद्द्रोहिणस्स्यादकाण्डे ॥ ॥८॥

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श्री मदप्पय्यदीक्षित विरचिता

पञ्चरत्नस्तुतिः

भूतस्य जात इति वारिरुहासनस्य जातो बृहन्निति
हरेश्च जनिः प्रसिद्धा ।
यस्मादजात इति मन्त्रवरोपदिष्टात् तं रुद्रमेव
जनितः चकितः प्रपद्ये ॥ १ ॥

उक्त्वा प्रसूतिमज शौरि हरेश्वराणां
संसूच्य दीपकसहोक्तिभिरन्यनिघ्नाम् ।
तां सन्यधारयदथर्वशिखा हिमस्य
तं सर्वकारणमनादिशिवं प्रपद्ये ॥ २ ॥

वेदान्तेषु प्रथम भवनं वर्णितं यस्य याभ्यां
तद्वत् तस्य प्रसववचसा जन्म तत् ख्यापयित्वा ।
यस्यैकस्य स्फुटमजनिता निश्चिता कारणस्य
ध्यायामस्तं जनिविहितये शम्भुराकाशमध्ये ॥ ३ ॥

यद्भ्रूभङ्गैकवश्याविधिहरिगिरिशख्यातिदा शशक्तिकोट्यः
यद्भृत्या देवदेवास्सकल भुवनगास्सन्नियच्छन्ति विश्वम् ।
यल्लिङ्गं सर्वदेवासुरमनुजमुखैरर्च्यते विश्वरूपम्
तस्मै नित्यं नमस्यां प्रवितनुत परब्रह्मणे शंकराय ॥ ४ ॥

आस्तां सूक्ष्मं लिङ्गरूपत्वलिङ्गेस्याद्ब्रह्मेशानाख्ययैवाल्पमात्रम् ।
इत्येतेनावेदयत्सूत्रकारो यं ब्रह्माख्यं तं प्रपद्ये महेशम् ॥ ५ ॥

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श्री मदप्पय्यदिक्षितप्रणीता

श्रीमार्गबन्धु पञ्चरत्नमाला

नित्यं चिदानन्दरूपं निन्हुताशेषलोकेशवैरिप्रतापं ।
कार्तस्वरागेन्द्रचापं कृत्तिवासं भजे दिव्यसन्मार्ग सन्मार्गबन्धुम् ।।
शम्भो महादेव देव, शम्भो महादेव देवशशम्भो ।। १ ।।

अङ्गे विराजद्भुजङ्गं अभ्रगङ्गातरङ्गाभिरामोत्तमाङ्गम् ।
ह्रींङ्कारवाटीकुरङ्गं शुद्धसंसेविताङ्घ्रिं भजे मार्गबन्धुम् ।।
शम्भो महादेव देव, शम्भो महादेव देवश शम्भो ।। २ ।।

मन्दारभूतेरुदारं मन्दरागेन्द्रसारं महागौर्यदूरं ।
सिन्दूरगौरप्रचारं सिन्धु राजाधितीरं भजे मार्गबन्धुम् ।।
शम्भो महादेव देव, शम्भो महादेव देवेश शम्भो ।। ३ ।।

कन्दर्पदर्पघ्नमीशं कालकण्ठं महेशं महाव्योमकोशम् ।
कुन्दाभदन्तं सुरेशं कोटिसूर्यप्रकाशं भजे मार्गबन्धुम् ।।
शम्भो महादेव देव, शम्भो महादेव देवेश शम्भो ।। ४ ।।

फालप्रदीच्याल्किरीटं फालनेत्रार्चिषा दग्धपुष्पेषुकीटम् ।
शूलाहतारातिकूटं शुद्धमर्धेन्दुचूडं भजे मार्गबन्धुम् ।।
शम्भो महादेव देव, शम्भो महादेव देवश शम्भो ।। ५ ।।

अप्पय्यमखिवर्यरचितं पञ्चरत्नस्तवं मार्गबन्धोरुदारं ।
नित्यं पठेद्यस्तु भक्त्या तस्य मुक्तिः करस्यैव सायुज्यरुपम् ।।
शम्भो महादेव देव, शम्भो महादेव देवश शम्भो ।। ६ ।।

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श्री मदप्पय्य दीक्षित विरचिता

मार्गसहाचलिङ्गस्तुतिः

पयोनदीतीरनिवासलिङ्गं बालार्ककोटिप्रतिमं त्रिनेत्रम् ।
पद्मासनेनार्चितदिव्यलिङ्गं वन्दामहे मार्गसहायलिङ्गम् ॥ १ ॥

गङ्गातरङ्गोल्लसदुत्तमाङ्गं गजेन्द्रचर्माम्वरभूषिताङ्गम्
गौरीमुखाम्भोजविलोलभृङ्गं वन्दामहे मार्गसहायलिङ्गम् ॥ २ ॥

सुकङ्कणीभूतमहाभुजङ्गं संज्ञानसम्पूर्णनिजान्तरङ्गम्
सूर्येन्दु बिम्बानलभूषिताङ्गं वन्दामहे मार्गसहायलिङ्गम् ॥ ३ ॥

भक्तिप्रियं भावविलोलभृङ्गं भक्तानुकूलामलभूषिताङ्गम्
भावैकलोकान्तरमादिलिङ्गं वन्दामहे मार्गसहायलिङ्गम् । ॥ ४ ॥

सामप्रियं सौम्यमहेशलिङ्गं सामप्रदं सौम्यकटाक्षलिङ्गम्
वामाङ्गसौन्दर्य विलोलिताङ्गं वन्दामहे मार्गसहायलिङ्गम् । ॥ ५ ॥

पञ्चाक्षरीभूत सहस्रलिङ्गं पञ्चामृतस्नान परायणाङ्गम् ।
पञ्चामृताम्भोजविलोलभृङ्गं वन्दामहे मार्गसहायलिङ्गम् ॥ ६ ॥

वन्दे सुराराधितपादपद्मं श्रीश्यामवल्लीरमणं महेशम् ।
वन्दे महामेरुशरासनं शिवं वन्दे सदा मार्गसहायदेवम् ॥ ७ ॥

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श्री मदप्पय्यदीक्षितविरचितः

अपीतकुचाम्बास्तवः

आनन्दसिन्धुलहरीममृतांशुमौलेः
आसेविनाममृतनिर्मितवर्तिमक्ष्णोः ।
आनन्दवल्लिविततेरमृतार्द्रगुच्छं
अम्ब स्मराम्यहमपीतकुचे वपुस्ते ॥ १ ॥

निर्निद्रकोकनदकोमलकान्तमम्ब
नित्यं सुधानिकरवर्षि पदं त्वदीयं ।
मूर्छाकरज्वररुजा मम तापितस्य
मूर्ध्नि क्षणं सकृदपीतकुचे निधेहि । ।२ ॥

शीतांशुकोटिसुषुमाशिशिरैः कटाक्षैः
अव्याजभूतकरुणारसपूरपूर्णैः ।
कर्पूरधूलिमिव दिक्षु समाकिरद्भिः
अम्ब क्षणं स्नपय मामरुणाद्रिमान्ये ॥ ३ ॥

आविर्भव क्षणमपीतकुचे पुरस्तात्
अम्ब ज्वरेण महता मम तापितस्य ।
येन त्वदङ्घ्रिरुचिजालसुधाप्रवाहे
मग्नस्तदैव तनुतापममुं त्यजेयम् ॥ ४ ॥

नानाविधैर्नलिनजातलिप्रक्लृप्तैः
आनीतमूर्छमधिकं क्षुभितैः ज्वराद्यैः ।
आश्वासय क्षणमपीतकुचे कराग्र-
क्रीडाकनत्कनकहल्लकसौरभेण ॥ ५ ॥

कण्ठे विषं विषमुचो भुजगाः कपर्दे
पार्श्वेच भूतपतयः प्रमथाश्च भीमाः ।
शोणाचलेशमुपसृत्य भजेत को वा
नस्यात्तवाम्ब सविधे यदि सन्निधानम् ॥ ६ ॥

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शक्तिर्जगज्जनन पालन भञ्जनेषु
भोगेषु दिव्यमहिषी तरुजेन्दुमौलेः।
सिद्धिः करप्रणयिनी तव सन्निधानं
यन्नासि तस्य तदपीतकुचे न जाने ॥ ७ ॥

त्वं साक्षिणी प्रलयभैरवताण्डवानां
त्वं शोषिणी सहारिधातृचराचराणाम्।
त्वं मोचिनी सकलसंसृतिजालकानाम्
त्वां ब्रह्मसंविदमपीतकुचे नमामि ॥ ८ ॥

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श्रीमदप्पय्यदीक्षितेन्द्रकृता

आत्मार्पणस्तुतिः

अद्यैव त्वत्पदनलिनयोरर्पयाम्यन्तरात्मन्
आत्मनं मे सह परिकरैरद्रिकन्याधिनाथ ।
नाहं बोद्धुं तव शिव पदं नक्रिया योगचर्याः
कर्तुं शन्क्नोम्यनितरगतिः केवलं त्वां प्रपद्ये ॥१॥

यः स्रष्टारं निखिलजगतां निर्ममे पूर्वमीशः
तस्मै वेदानदित सकलन्यच्च साकं पुराणैः ।
तं त्वामाद्यं गुरुमहमसावात्मबुद्धिप्रकाशं
संसारार्तः शरणमधुना पार्वतीशं प्रपद्ये ॥२॥

उदरभरणमात्रं साध्यमुद्दिश्य नीचे-
ष्वसकृदुपनिषन्धादाहितोच्छिष्टभावाम् ।
अहमिह नुतिभङ्गीमर्पयित्वोपहारं
तव चरणसरोजे तातजातोपराधी ॥३॥

सर्वं सदाशिव सहस्व ममापराधं
मग्नं समुद्धर महत्यमुमापदाब्धौ ।
सर्वात्मना तव पदाम्बुजमेव दीनः
स्तांमिन्ननन्यशरणः शरणं गतोऽस्मि ॥४॥

सर्वज्ञस्त्वं निरुपधिकृपासागरः पूर्णशक्तिः
कस्मदेनं न गणयसि मामापदब्धौ निमग्नम् ।
एकं पापात्मकमपि रुजा सर्वतोऽन्यन्तदीनं
जन्तुं यद्युद्धरसि शिव कस्तावतातिप्रसङ्गः ॥५॥

कर्मज्ञानप्रचयमखिलं दुष्करं नाय पश्यन्
पापासक्तं हृदयमपि चापारयन्सन्निरोद्धुम् ।
संसाराख्ये पुरहर महत्यन्धकूपे विषीदन्
हस्तालम्बं प्रपदनमिदं प्राप्यते निर्भयोऽस्मि ॥६॥

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चेतः क्षेप्तुं प्रभवति जनः संसृतिप्राप्तमागः
तर्तुं श्वासप्रसवसमये त्वत्पदाब्जे निधाय।
तस्मिन् काले यदि मम मनो नाथ दोषत्रयार्तं
प्रज्ञाहीनं पुरहरभवेत्तत्कथं मे घटेत ॥७॥

प्राणोत्क्रान्तिव्यतिकरदलत्सन्धिवन्धे शरीरे
प्रेमावेशप्रसरदमिताक्रन्दिते वन्धुवर्गे।
अन्तःप्रज्ञामपि शिवभजन्नन्तरायैरनन्तैः
आविद्धोहं त्वयि कथमिमामर्पयिष्यामि बुद्धिम् ॥८॥

भक्ताग्रयाणां कथमपि परैयौचिकित्स्याममर्त्यैः
संसाराख्यां शमयति रुजं स्वात्मबोधौषधेन।
तं सर्वाधीश्वर भवमहादीर्घतीव्रामयेन
क्लिष्टोऽहं त्वां वरद शरणं यामि संसारवैद्यम् ॥९॥

एतावन्तं भ्रमणनिययं प्रापितोऽहं वराकः
श्रान्तः स्वामिन्नगतिरधुना मोचनीयस्त्वयाहम्।
कृत्याकृत्यव्यपगतमतिर्दीनशाखामृगोऽयं
संतादचैनं दशनविवृतिं पश्यतस्ते फलं किम् ॥१०॥

काले कण्ठस्फुरदसुकलालेशसत्तावलोक-
व्यग्रोदग्रव्यसनरुदितस्निग्धरुद्धोपकण्ठे।
अन्तस्तोदैरवधि विरहितामार्तिमापद्यमानो-
ऽप्यङ्घ्रिद्वन्द्वे तव निविशतामन्तरात्मन्यमात्मा ॥११॥

अन्तर्बाष्पाकुलितनयनानन्तरङ्गानपश्य-
न्नग्रे घोषं रुदितबहुलं कातराणामशृण्वन्।
अत्युत्क्रान्तिश्रममगणयन् अन्तकाले कपर्दिन्
अङ्घ्रिद्वन्द्वे तवनिविशतामन्तरात्मन्ममात्मा ॥ १२ ॥

चारुस्मेराननसरसिजं चन्द्ररेखावतंसं
फुल्लन्मल्लीकुसुमकलिकादामसौभाग्यचोरम्।
अन्तःपश्याम्यचलसुतया रत्नपीठे निषण्णं
लोकातीतं शुभद सततं रूपमप्राकृतं ते ॥१३॥

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विहर पितृवने वा विश्वपारे पुरे वा
रजतगिरितटे वा रत्नसानुस्थले वा ।
दिश भवदुपकण्ठं देहि मे भृत्यभावं
परमशिव तव श्रीपादुकावाहकानां ॥ १४ ॥

आत्मार्पणस्तुतिरियं भगवन्निबद्धा
यद्यप्यनन्यमनसा न मया तथाऽपि ।
वाचाऽपि केवलमयं शरणं वृणीते
दीनो वराक इति रक्ष कृपानिधे माम् ॥ १५ ॥

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श्री मदप्पय्यदीक्षितविरचिता

दुर्गाचन्द्रकलास्तुतिः

वेधोहरीश्वरस्तुत्यां विहर्त्रीं विन्ध्यभूधरे ।
हरप्राणेश्वरीं वन्दे हन्त्रीं विबुधविद्विषाम् ॥ ॥१॥

अभ्यर्थनेन सरसीरूहसम्भवस्य
त्यक्त्वोदिता भगवदक्षिपिधानलीलाम् ।
विश्वेश्वरी विपदपागमने पुरस्तात्
माता ममास्तु मधुकैटभयोर्निहन्त्री ॥ ॥२॥

प्राङ्निर्जरेषु निहतैर्निजशक्तिलेशैः
एकोभवद्भिरुदिताखिललोकगुप्त्यै ।
सम्पन्नशस्त्रनिकरा च तदायुधस्यैः
माता ममास्तु महिषान्तकरी पुरस्तात् ॥ ॥३॥

प्रालेयशैलतनया तनुकान्तिसम्पत्-
कोशोदिता कुवलयच्छविचारुदेहा ।
नारायणी नमदभीप्सितकल्पवल्ली
सुप्रीतिमावहतु शुम्भनिशुम्भहन्त्री ॥ ॥४॥

विश्वेश्वरीति महिषान्तकरीति यस्याः
नारायणीत्यपि च नामभिरङ्कितानि ।
सूक्तानि पङ्कजभुवा च सुरर्षिभिश्च
दृष्टानि पावकमुखैश्च शिवां भजे ताम् ॥ ॥५॥

उत्पत्तिदैत्यहननस्तवनात्मकानि
संरक्षकाण्यखिलभूतहिताय यस्याः ।
सूक्तान्यशेषनिगमान्तविदः पठन्ति
तां विश्वमातरमजस्रमभिष्टवीमि ॥ ॥६॥

ये वैप्रचित्तपुनरुत्थितशुम्भमुख्यैः
दुर्भिक्षघोरसमयेन च कारितासु ।

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आविष्कृतास्त्रिजगदार्तिषु रूपभेदाः
तैरम्बिका समभिरक्षतु मां विपद्भ्यः ॥ ॥७॥

सूक्तं यदीयमरविन्दभवादि दृष्टं
आवर्त्य देव्यनुपदं सुरथः समाधिः ।
द्वावप्यवापतुरभीष्टमनन्यलभ्यं
तामादिदेवतरुणीं प्रणमामि देवीम् ॥ ॥८॥

माहिष्मतीतनुभवं च रुरूं च हन्तुं
आविष्कृतैर्निजरसादवतारभेदैः ।
अष्टादशाहतनवाहतकोटिसंख्यैः
अम्बा सदा समभिरक्षतु मां विपद्भ्यः ॥ ॥९॥

एतच्चरित्रमखिलं लिखितं हि यस्याः
सम्पूजितं सदन एव निवेशितं वा ।
दुर्गं च तारयति दुस्तरमप्यशेषं
श्रेयः प्रयच्छति च सर्वमुमां भजे ताम् ॥ ॥१०॥

यत्पूजनैंस्तुतिनमस्कृतिभिर्भवन्ति
प्रीताः पितामह रमेशहरास्त्रयोऽपि ।
तेषामपि स्वकगुणैर्ददती वपूंषि
तामीश्वरस्य तरुणीं शरणं प्रपद्ये ॥ ॥११॥

कान्तारमध्यदृढलग्नतयाऽवसन्ना
मग्नाश्चवारिधिजले रिपुभिश्च रुद्धाः ।
यस्याः प्रपद्य चरणौ विपदस्तरन्ति
सा मे सदाऽस्तु हृदि सर्वजगत्सवित्री ॥ ॥१२॥

बन्धे वधे महति मृत्युभये प्रसक्ते
वित्तक्षये च विविधे य महोपतापे ।
यत्पादपूजनमिह प्रतिकारमाहुः
सा मे समस्तजननी शरणं भवानी ॥ ॥१३॥

वाणासुरप्रहितपन्नगबन्धमोक्षः
तद्बाहुदर्पदलनादुषया च योगः ।

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प्राद्युम्निना द्रुतमलभ्यत यत्प्रसादात्
सा मे शिवा सकलमप्यशुभं क्षिणोतु ॥ ॥१४॥

पापः पुलस्त्यतनयः पुनरुत्थितो मां
अद्यापि हर्तुमयमागत इत्युदीतम् ।
यत्सेवनेन भयमिन्दिरयाऽवधूतं
तामादिदेवतरुणीं शरणं गतोऽस्मि ॥ ॥१५॥

यद्ध्यानजं सुखमवाप्यमनन्तपुण्यैः
साक्षात्तमच्युतपरिग्रहणत्वमापुः ।
गोपाङ्गनाः किल यदर्चनपुण्यमात्रात्
सा मे सदा भगवती भवतु प्रसन्ना ॥ ॥१६॥

रात्रिं प्रपद्य इति मन्त्रविदः प्रपन्नान्
उद्बोध्य मृत्यवधि मन्यफलैः प्रलोभ्य ।
बुद्ध्वा च तद्विमुखतां प्रतनं नयन्तीं
आकाशमादिजननीं जगतां भजे ताम् ॥ ॥१७॥

देशकालेषु दुष्टेषु दुर्गाचन्द्रकलास्तुतिः ।
सन्ध्ययोरनुसन्धेया सर्वापद्विनिवृत्तये ॥ ॥१८॥

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श्री मदप्पय्य दीक्षितविरचिता

हरिहराभेदस्तुतिः

मारमणमुमारमणं फणधरतल्पं फणाधरकल्पं ।
मुरमथनं पुरमथनं वन्दे बाणारिमसमबाणारिम् ।। ।।१।।

गोनयनमिलानयनं रविशशिनेत्रं रवीन्दुवह्न्यक्षम् ।
स्मरतनयं गुहतनयं वन्दे वैकुण्ठमुडुपतिचूडम् ।। ।।२।।

कृष्णतनुमुमार्धतनुं श्वशुरगृहस्थं सुमेरुशृङ्गस्थम् ।
दशवपुपं वसुवपुषं वन्दे भूजानिमखिल भूपालम् ।। ।।३।।

कुध्रधरमुदग्निधरं जलधिसुताकान्तमगजाकान्तम् ।
गरुडस्थं वृषभस्थं वन्दे पञ्चास्त्रमखिलदिग्वस्त्रम् ।। ।।४।।

ब्रह्मसुतमृगादिनुतं गजगिरिवासं गजेन्द्रचर्माङ्गम् ।
सुरशरणं हरिशरणं वन्दे भूदारमखिलभूदारम् ।। ।।५।।

पार्थसखमुपात्तमखं जलधरकान्तिं जलन्धरारातिम् ।
विधितनयं गुहतनयं वन्दे नीलेशमखिलभूतेशम् ।। ।।६।।

पीतपटमरुणजटं परिमलदेहं पवित्रभूत्यङ्गम् ।
जलजकरं डमरुकरं वन्दे योगस्थमखिलयोगीड्यम् ।। ।।७।।

चक्रकरमभयकरं मणिमयभूषं फणामणीभूषम् ।
विधृतधनुं गिरिधनुषं वन्दे गोविन्दमनघगोवाहम् ।। ।।८।।

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श्री मदप्पय्यदीक्षितविरचिता

रत्नत्रयपरीक्षा ।

नित्यं निर्दोषगन्धं निरतिशयसुखं ब्रह्मचैतन्यमेकम्
धर्मोधर्मोतिरूपद्वयमयति पृथग्भूय मायावशेन ।
धर्मस्तत्रानुभूतस्सकलविषयिणी सर्वकार्यानुकूला
शक्तिश्चेच्छादिरूपा भवति गुणगणश्चाश्रयस्त्वेक एव ॥ ॥१॥

वेदज्ञा धर्ममेतं प्रविततमखिलाधारमाकाशमाहुः
किंचानन्दं मनोवागविषयमधिकं धर्मिणो वर्णयन्ति ।
सत्तास्फूर्तिस्सुखं च त्रयमपि जगतां संगिरन्ते तदशां
प्राणाकाशाद्युपास्तीः कतिचिदपि तदालम्बनास्ते वदन्ति ॥ ॥२॥

कर्तुत्वं तस्य धर्मो कलयनि जगतां पञ्चके सृष्टिपूर्वे
धर्मः पुंरुपमाप्त्वा सकलजगदुपादानभावं बिभर्ति ।
स्त्रीरूपं प्राप्यदिव्या भवति च महिषी स्वाश्रयस्यादिकर्तुः
प्रोक्तो धर्मप्रभेदावपि नितमविदां धर्मिवत् ब्रह्मकोटी ॥ ॥३॥

यौऽसौधर्मी स शंभुस्स शिव इति परंब्रह्म चेति प्रसिद्धो
या चोक्ता धर्मिणोऽस्याविधटितमहिषी साम्बिकोमेति वित्ता ।
यश्चोपादानभूतः पर इह पुरुषश्चैष नारायणोक्त्या
ख्यातः श्रीकूर्मवाक्यैरधिगदितमिदं नारदस्यापि वाक्यैः ॥ ॥४॥

तस्यैवाद्यस्य पुंसः परिणतिरखलोप्यंबरादिर्विकारः
तस्यैवांशो विरिञ्चावधिरिह सकलोप्येष संसारिवर्गः ।
प्राप्यं कृत्वैव तस्य प्रपतनममृतस्याद्यमानन्दमूर्तिः
स्थानं भर्गस्य जुष्टं तदमृततनुयैः देवदेवैः पुराणैः ॥ ॥५॥

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ख्याताः कोट्यो नवाष्टादश नपरिमिताः स्थाणुवैकुण्ठवेधः
शक्तीनां यत्कलांशा त्रिभुवनविषयाश्शंकरस्यैव भोग्याः।
या विख्याता कृपाब्धिश्श्रुतिशिरसिपरब्रह्मविद्याप्रदात्री
साहित्यं सा भवानी भजति नियमतश्शंकरोपासनासु ॥ ॥६॥

श्रीमत्कूर्मेण याऽत्याश्रमरतविषया भावनोक्ता तृतीया
दिव्यस्थानप्रदात्री सगुणविषयिणी शङ्करालम्बना सा।
ये त्वन्ये भावने ते सरसिजनयनेनादिशक्त्या च युक्ते
प्रापिण्यौ ते तु तस्याः क्रमिकफलयुते भौतिकं सांख्यमाप्ते ॥ ॥७॥

विद्वांसः शङ्करस्य श्रुतिमतिमहितोपासनावासनाभिः
लब्धस्वान्तप्रतिष्ठास्सुदृढमभिदया तं विलोक्यात्मनैव।
गोलोकस्योर्ध्वभागादपि परमपदाद्वैष्णवस्योर्ध्वदेशे
भास्वत्कोटिप्रभं यान्त्यपुनरपगमस्थानमानन्दरूपम् ॥ ॥८॥

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1. SRI APPAYYA DIKSHITHENDRAR IN THE PREMISES OF THE TEMPLE OF SRI KALAKANTESWARA, ADAYAPALAM

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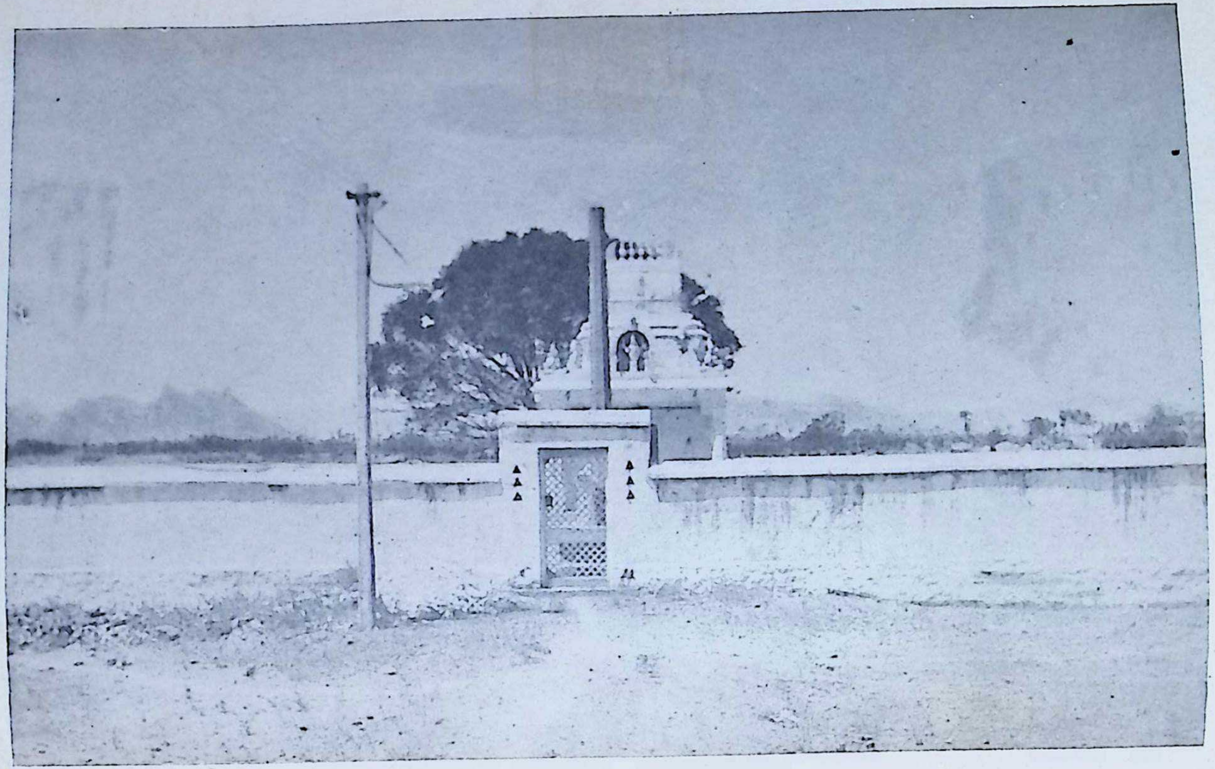

2. TEMPLE OF LORD VISHNU AT ADAYAPALAM WORSHIPPED BY SRI APPAYYA DIKSHITHA

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3. TEMPLE OF SRI MEENAKSHI SUNDARESWARAR AT TIRUVIRINCHIPURAM

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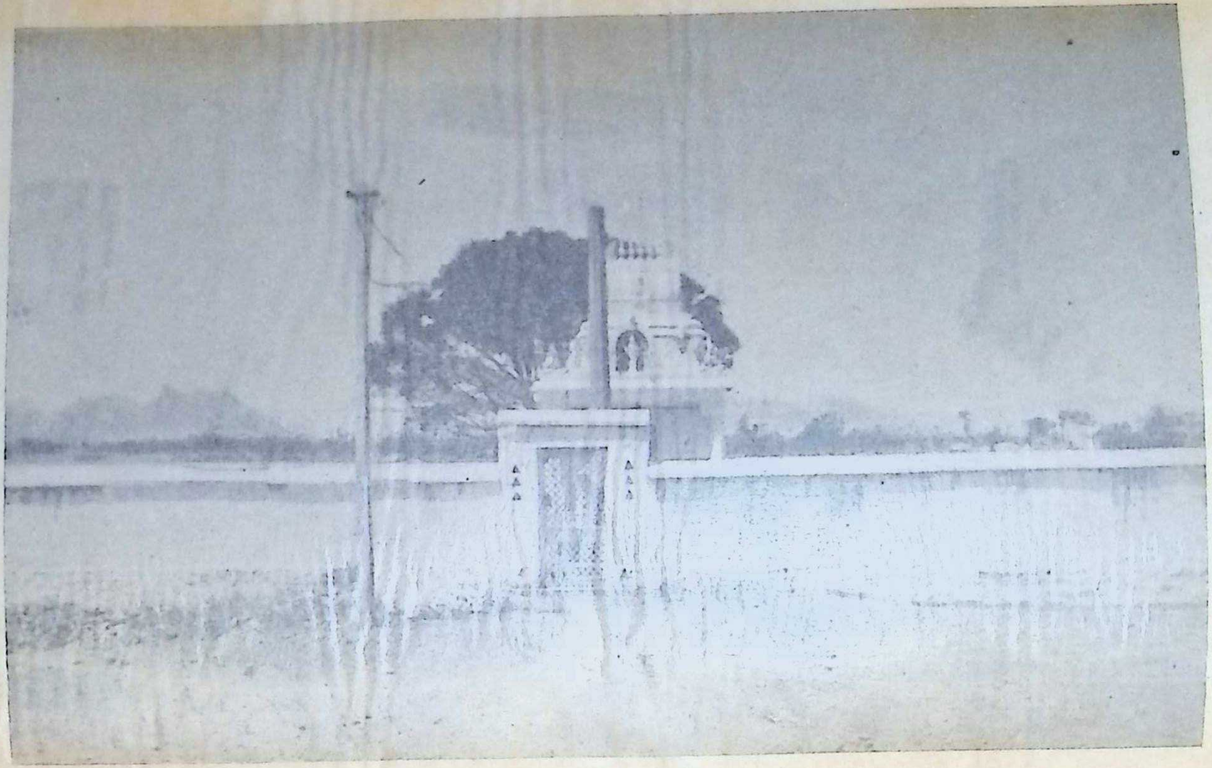

2. TEMPLE OF LORD VISHNU AT ADAYAPALAM WORSHIPPED BY SRI APPAYYA DIKSHITHA

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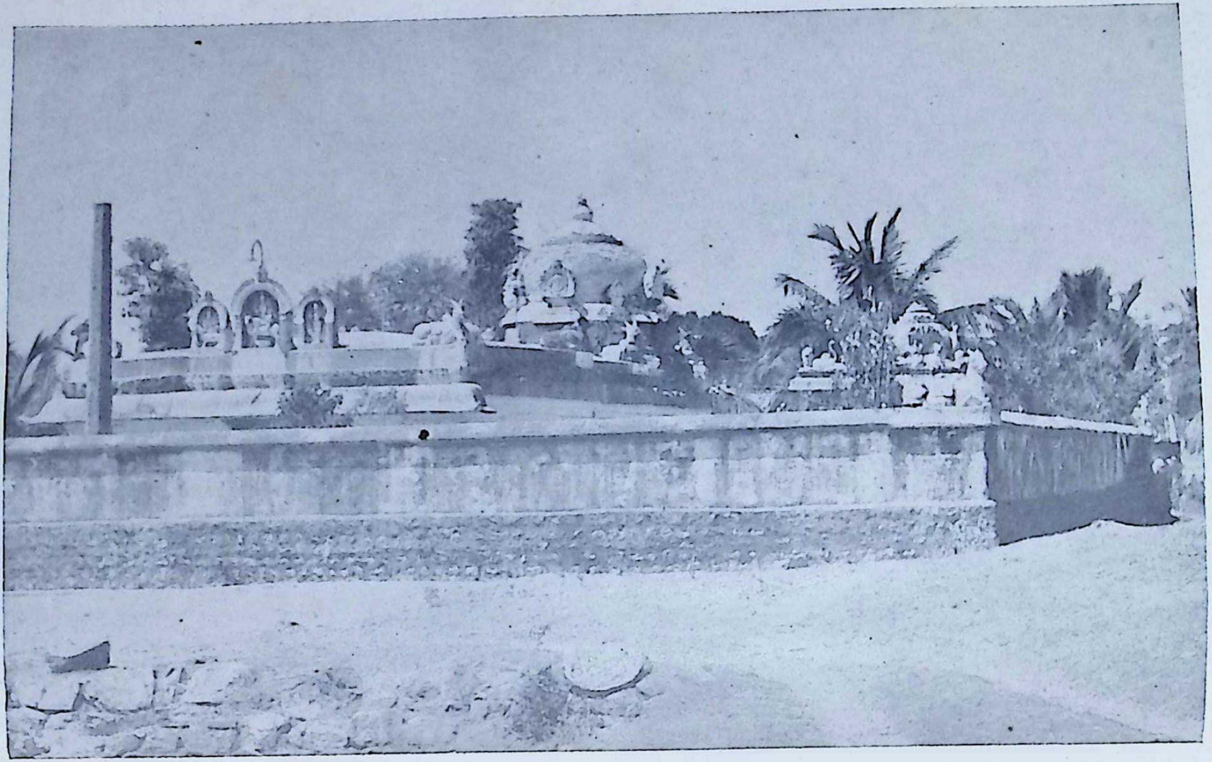

4. TEMPLE OF SRI KALAKANTESWARAR AT ADAYAPALAM WORSHIPPED BY SRI APPAYYA DIKSHITA

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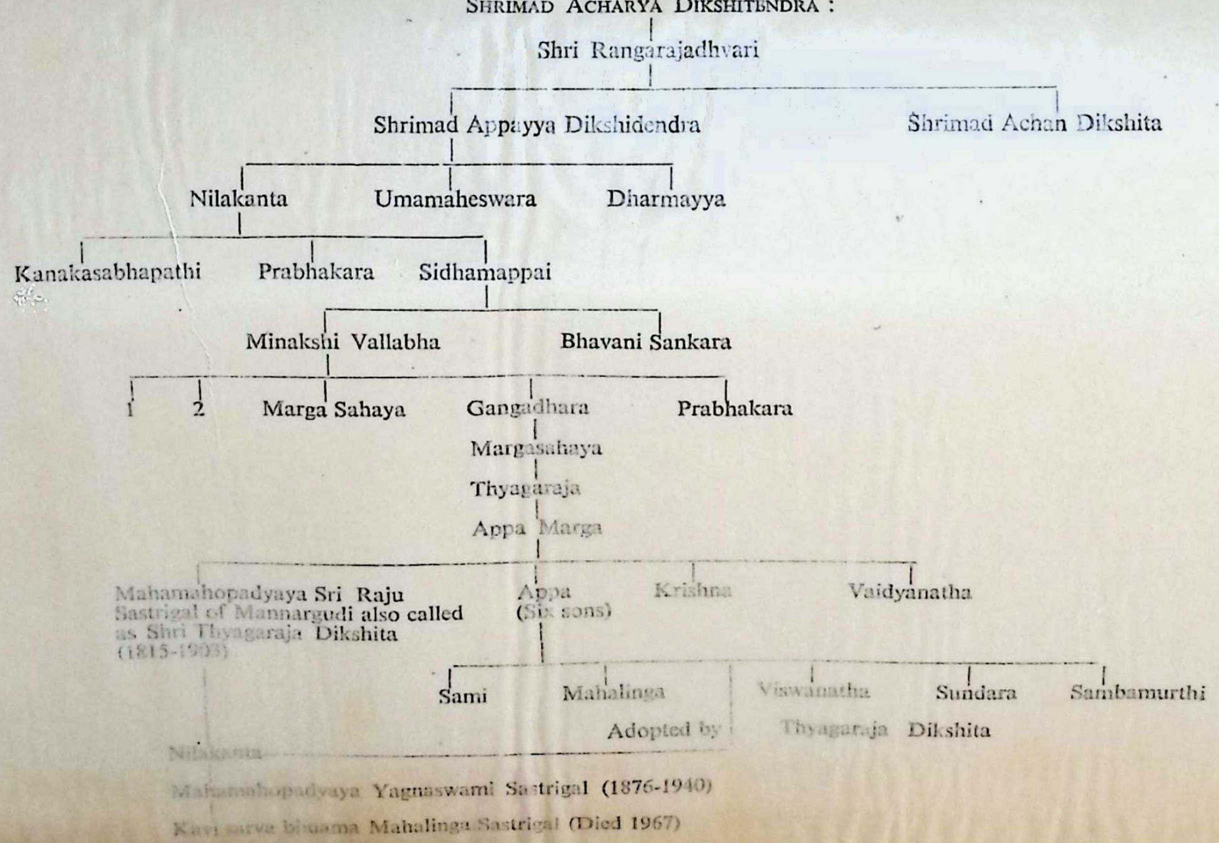
APPENDIX I *(Table 1)*



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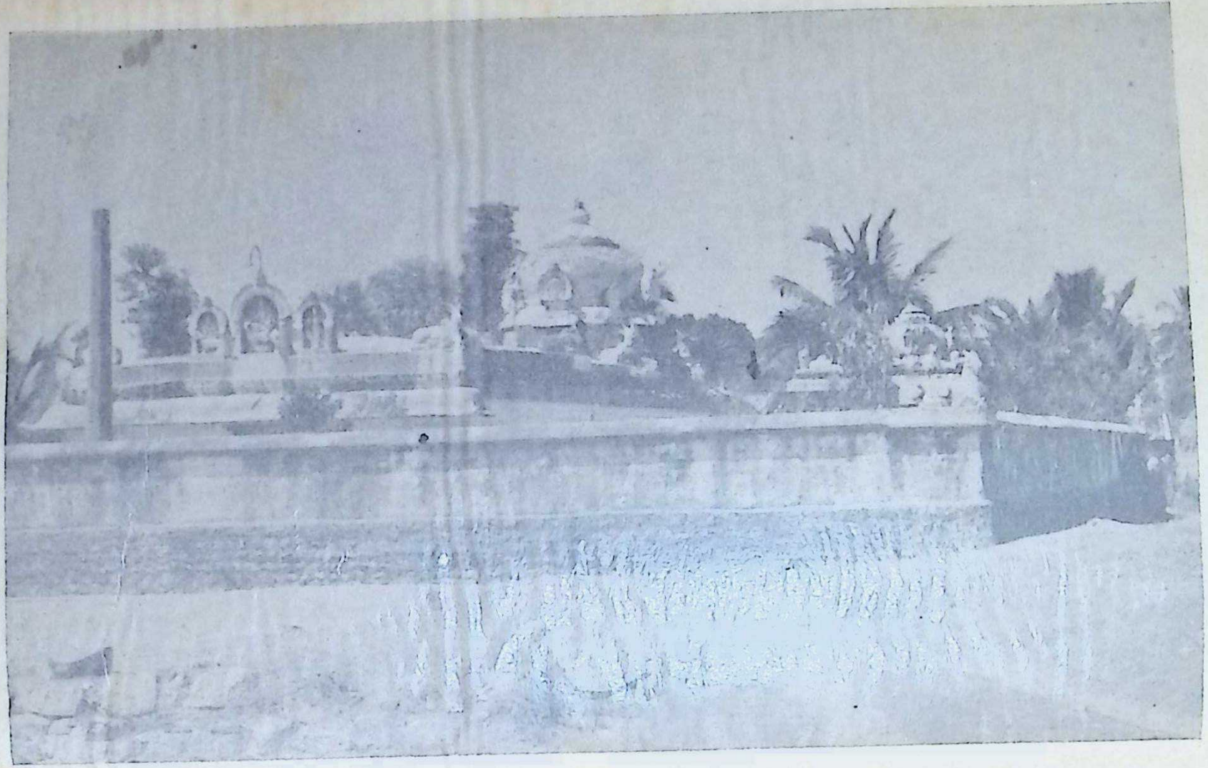

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APPENDIX I *(Table 1)*

SHRIMAD ACHARYA DIKSHITENDRA :

- Shri Rangarajadhvari
  - Shrimad Appayya Dikshidendra
    - Nilakanta
      - Kanakasabhapathi
      - Prabhakara
      - Sidhamappai
        - Minakshi Vallabha
          - 1
          - 2
          - Marga Sahaya
          - Gangadhara
            - Margasahaya
              - Thyagaraja
                - Appa Marga
                  - Mahamahopadyaya Sri Raju Sastrigal of Mannargudi also called as Shri Thyagaraja Dikshita (1815-1903)
                  - Appa (Six sons)
                    - Sami
                    - Mahalinga
                    - Viswanatha
                    - Sundara
                    - Sambamurthi
                  - Krishna
                  - Vaidyanatha
          - Prabhakara
        - Bhavani Sankara
    - Umamaheswara
    - Dharmayya
  - Shrimad Achan Dikshita

Adopted by Thyagaraja Dikshita

- Nilakanta
  - Mahamahopadyaya Yagnaswami Sastrigal (1876-1940)
    - Kavi sarva bhuama Mahalinga Sastrigal (Died 1967)

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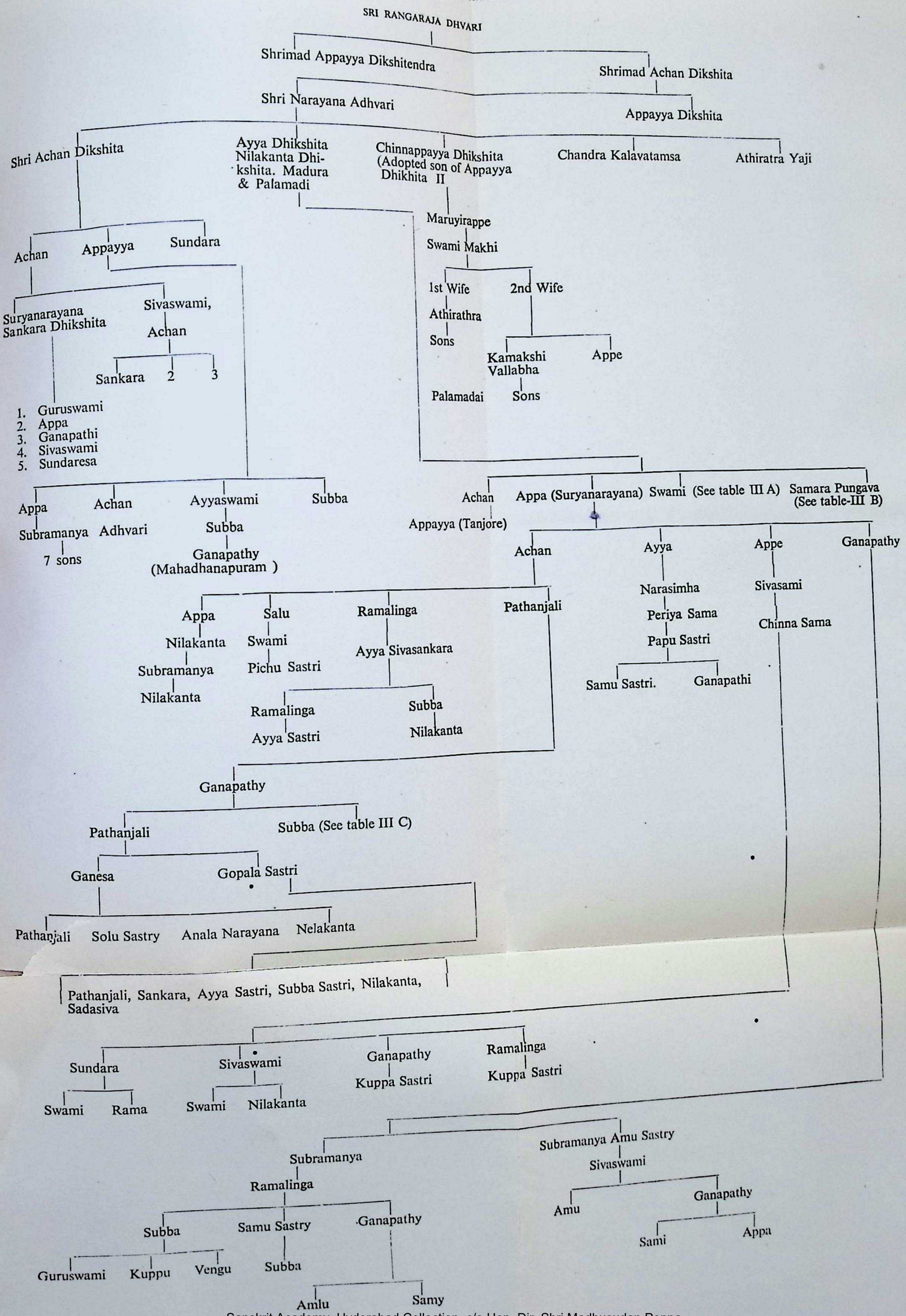
APPENDIX I *(Table 2)*

SHRIMAN ACHARYA DIKSHITENDRA :



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APPENDIX I (*Table 3*)-*A*

- Ayya Dikshita (Nilakanta Dikshita)
  - Achan
  - Appa
  - Swami
    - 1st W
      - Appandu
        - Appa
          - Nilakanta
            - Rajasekhara.
              - Nilakanta
              - Ramachandra
          - Ayya Sami
      - Ayyalu
    - 2nd W
      - Subramania
        - First son
          - Girvanendra
            - Subramania
              - Swami Dikshita
                - Vira Raghava
                  - Subramania Sastry
                - Subba
      - Ganapathy
        - Kamashi
      - Yagna
        - Swami
          - Subramania
            - Swami
            - Yagna
  - Samara Pungava (see Table 3-B)

APPENDIX I (*Table 3*)-*B*

- Samara Pungava
  - Swayamhu
    - Subba
      - Meenayya & others (Four sons) (Sivaganga)
    - Sankara
      - Sami Dikshita
        - Rama Subba Dikshita
    - Kovilappa
      - Sambasiva
        - 2nd son went to Kasi
  - Achan

APPENDIX I (*Table 3*)-*C*

- Subba
  - Samu Sastry
    - Subba
      - Sama
      - Raghupathy
  - Pathanjali
    - Subba
    - Rama Subba
  - Pichumani
    - 1st W
      - Subramanya Sarma
    - 2nd W Visalakshi
      - Subramania Sastry
      - Ramachandra
  - Ganapathy
    - Subba
  - Sankara
    - Rama Subba
  - Sundara Sastry
    - Sankara Subba

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APPENDIX II *(Table 4)*

- Achhan Dikshita (8 villages, 8 sacrifices, 8 siva temples, 8 sons, and 8 tanks, patronized by Krishna Raya)
  - 1
  - 2
  - 3
  - 4
  - 5
    - Ranga Raja (author of Vivarana darpana)
      - Appayya, (Performed Paundarika etc., patronized by Chinna Bomma)
      - Achhan Dikshita
        - Sri Narayana
          - Achhan Dikshita
            - Suryanarayana Dikshita
              - Achhanmakhi
                - Suryanarayana
                  - Sri Sankara
                    - Appai
                    - Ganapati
                    - Sivaswamy
                    - Sri Sundaresa
                - Siva Swami
                  - Achan
                    - Sri Sankaresa (Three sons residing at Durva tataka)
              - Appai
                - Appa (performed Pundarika)
                  - Subrahmanya Adhvari
                - Achhan
                - Ayyamakhi Author of Varnasamgraha
                  - Subba (author of Manipravala) Bharata Ganapati (residing at Mahadanapura near Kanyakumari)
                    - 1 Appa
                    - 2
                    - 3
                    - 4
                    - 5
                    - 6
                    - 7
                    - (All 7 sons residing at Amaranadi bank)
                - Subba
              - Sundara
                - Vinayaka
                  - Harisankara
                    - Ganapati
          - Ayya Dikshita (*alias* Nilakantha Dikshita patronized by Tirumala Nayaka of Madura)
            - 1 Achhan Dikshita
            - 2 Appai Dikshita (See table 5 for his descendants)
            - 3 Swamy Dikshita (See table 8 for his descendants)
            - 4 Samara Pungava (See lable 8 for his descendants)
          - China Appayya
          - Chandra Kalavatamsa
          - Atiratrayaji
        - Appai
          - Appa Makhi
          - Dattakavi Chinnappa
            - Marudurappa
              - Swami
                - Atiratha etc. residents of Cholamandal
  - 6
  - 7
  - 8

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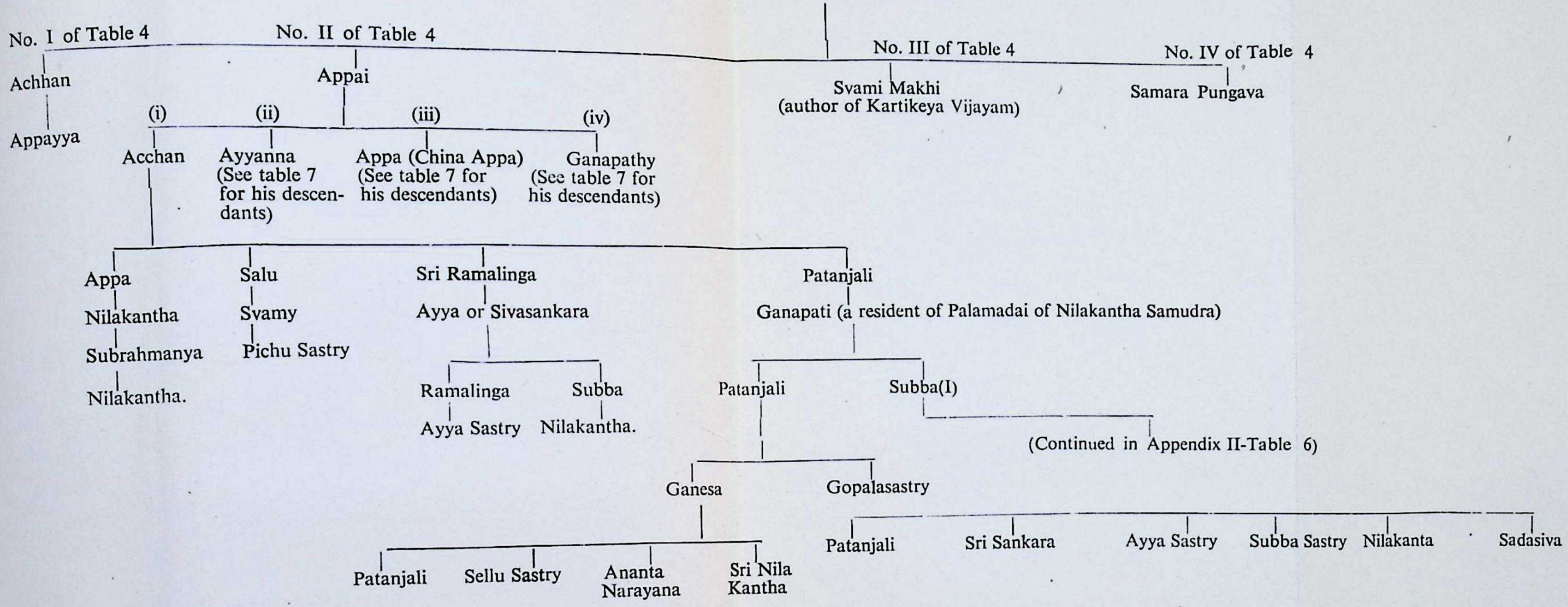
APPENDIX II (*Table* 5)

Ayya Dikshita (*alias* Nilakantha Dikshita)

Patronized by Tirumala Nayaka of Madhra



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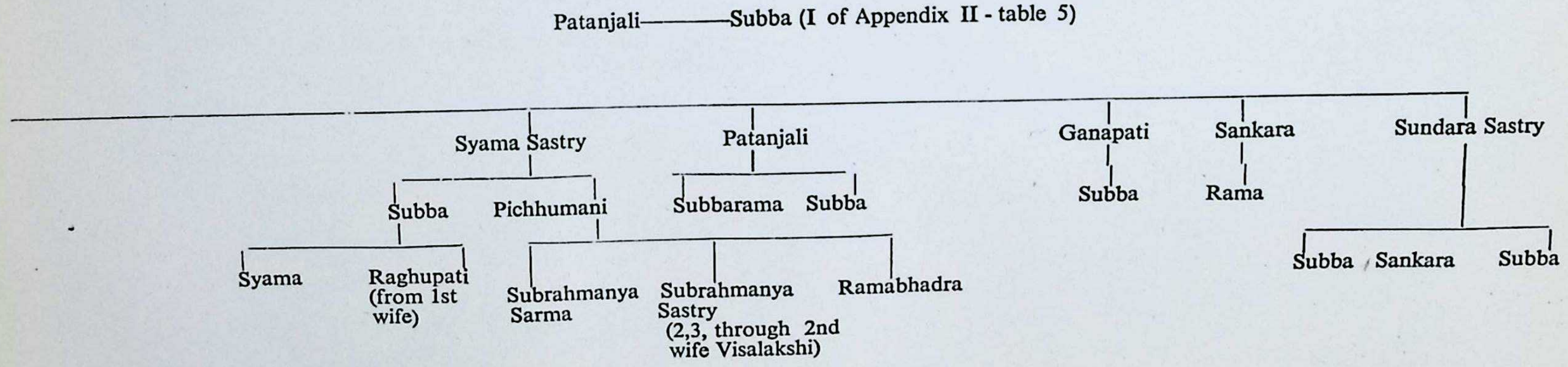
APPENDIX II *(Table 6)*



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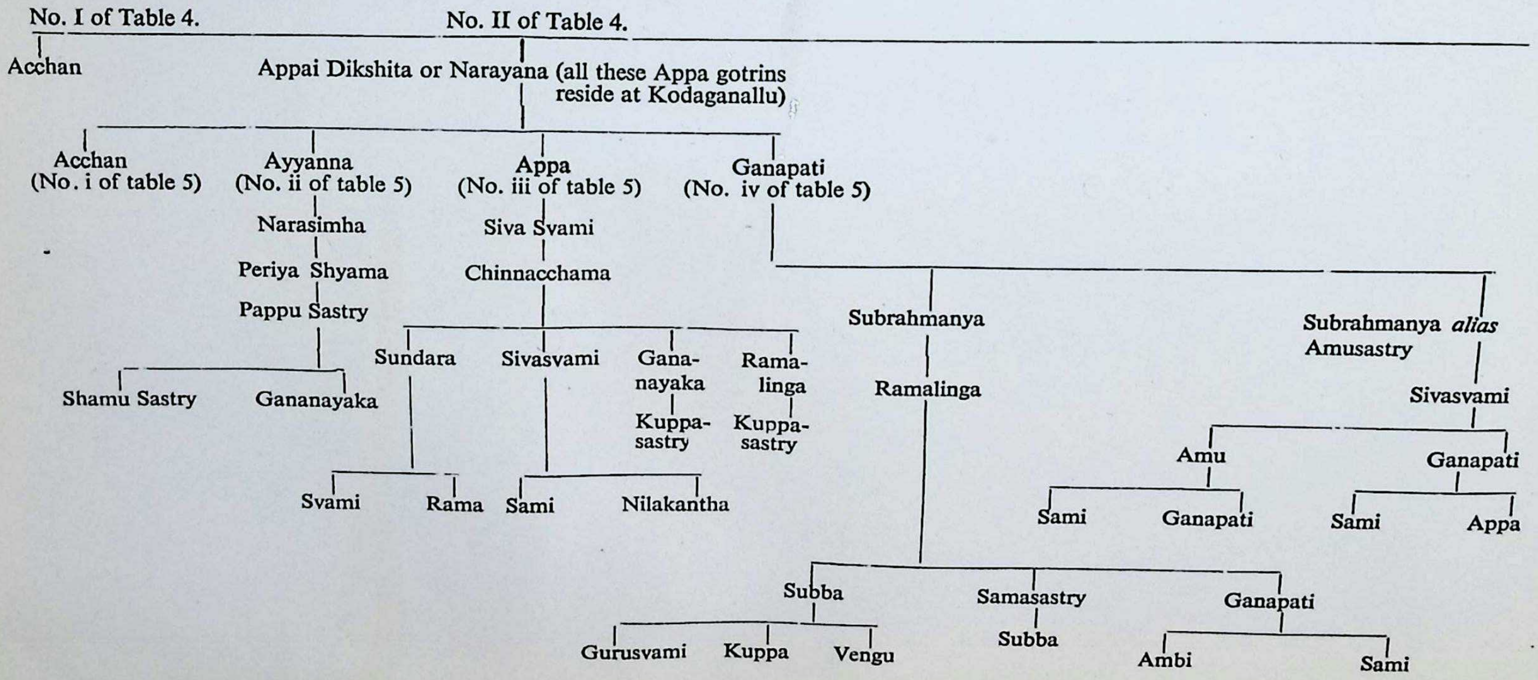
APPENDIX II *(Table 7)*

Ayya Dikshita (Nilakantha Dikshita)



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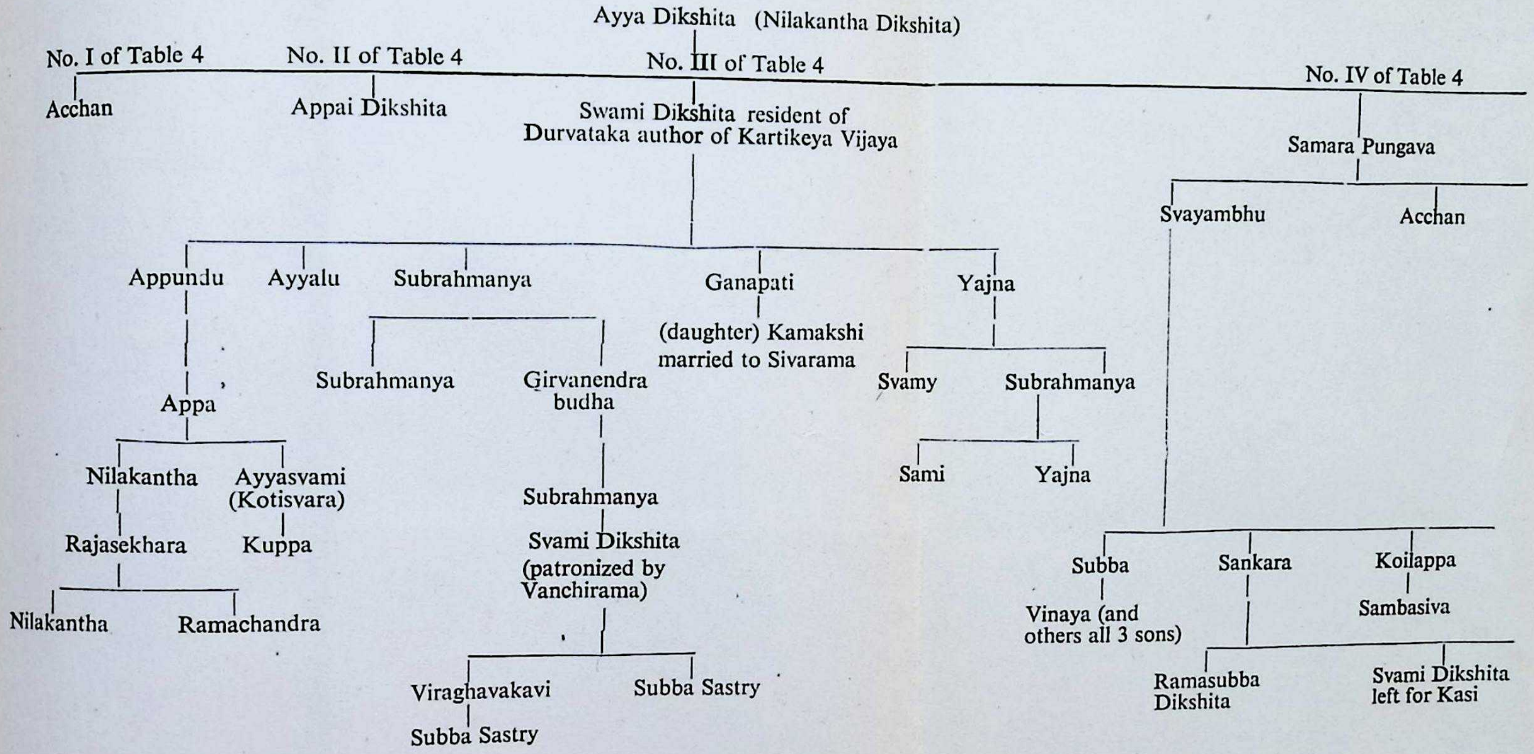
APPENDIX II *(Table 8)*



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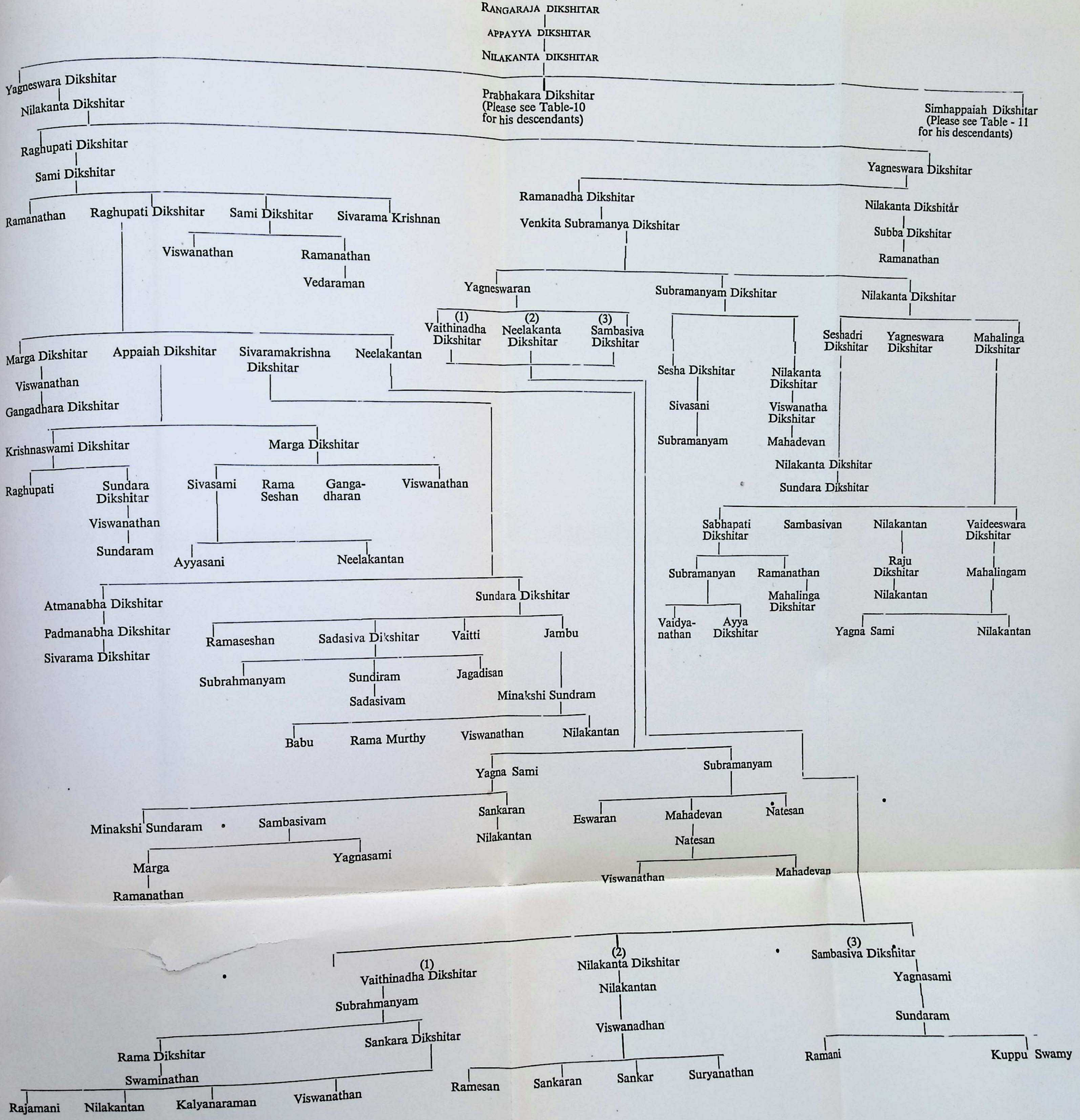
APPENDIX III (Table-9)



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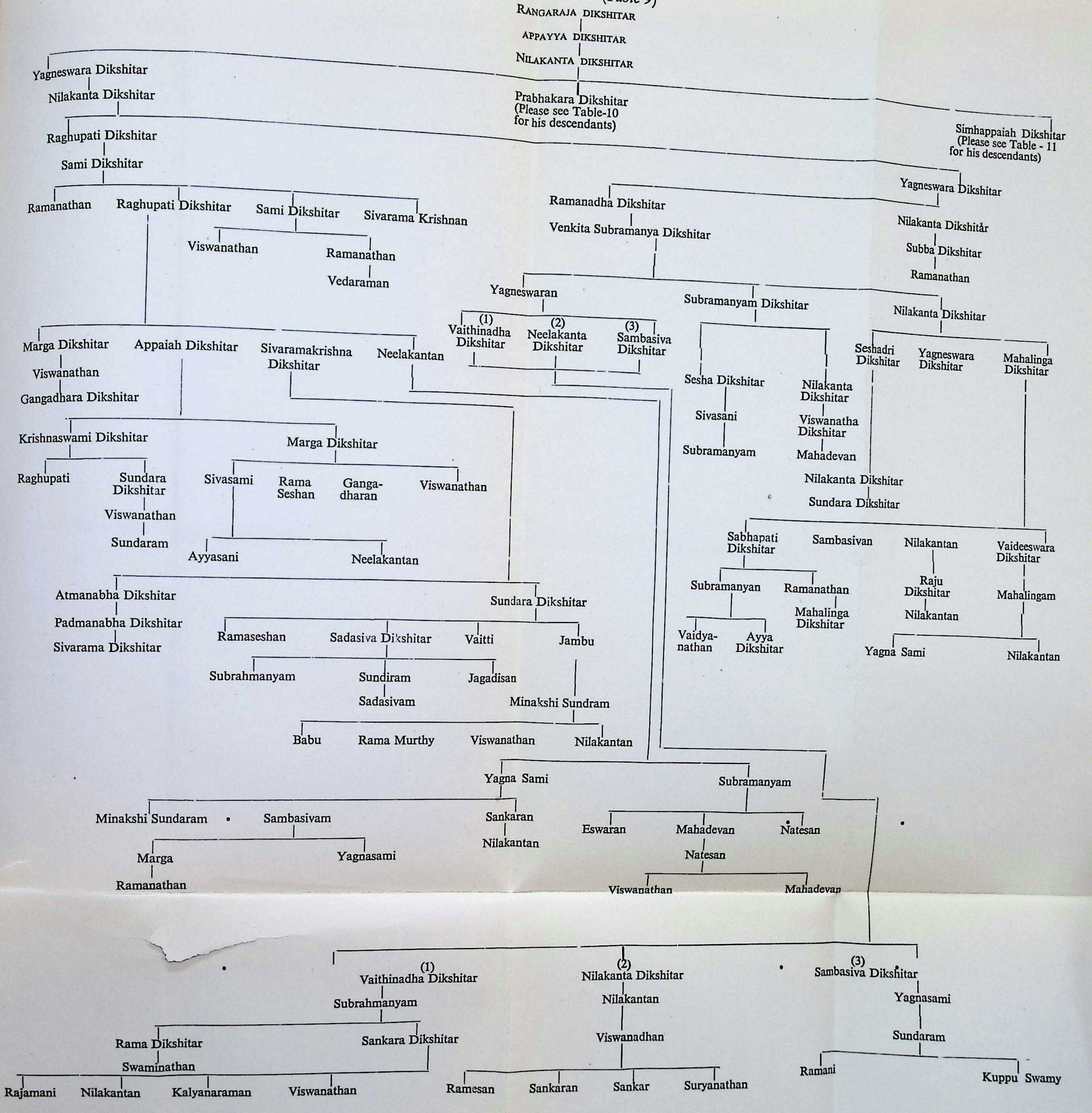
APPENDIX III (*Table 9*)



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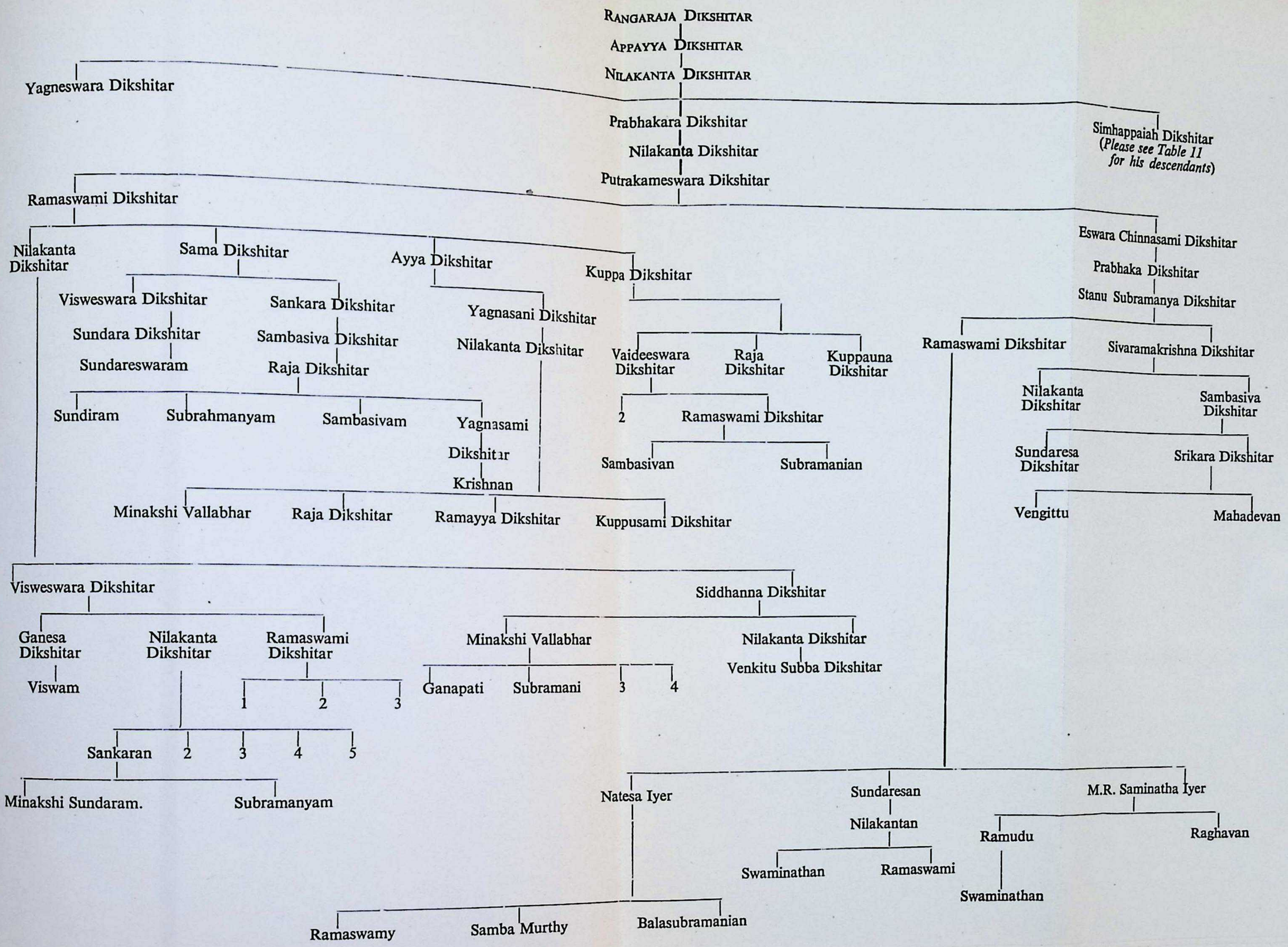
APPENDIX III *(Table 10)*



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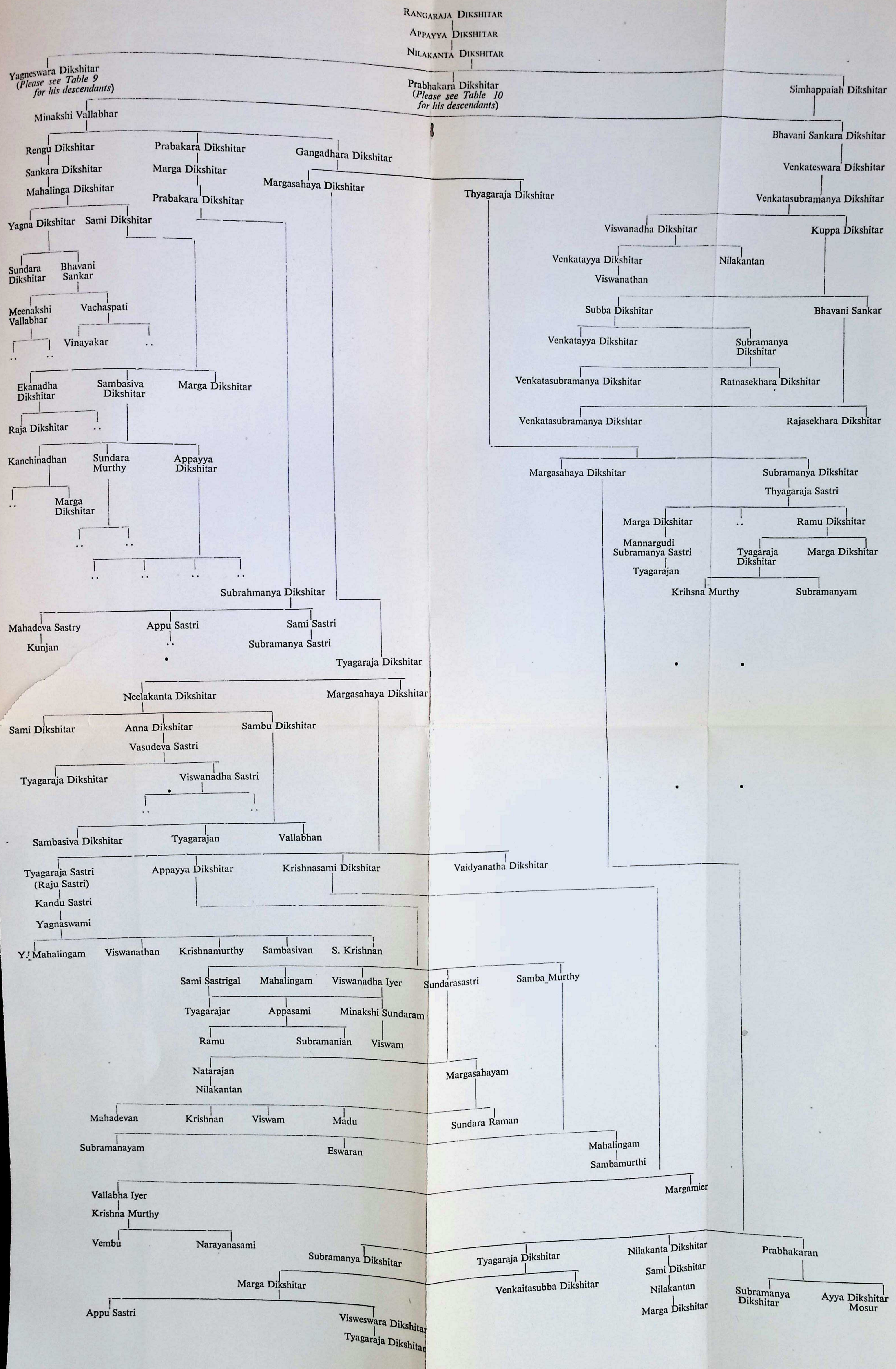
APPENDIX III (*Table 11*)



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APPENDEX IV *(Table 12)*

"SREE VAKSHASTHALA GANAPATHI DIKSHITAR"

AACHAN DIKSHITAR

1 2 3 4 5 6 7 8

4. Sree Rangarajadvari
   - 1. Paramasivatara, Brahmashri, Srimad Appayya Dikshitar
     - 1. Nilakanta Dikshitar
     - 2. Arunagiri Dikshitar
     - 3. Viswjitatwa Dikshitar
     - 4. Umamaheswara Dikshitar

     (As the heredity of these are at different places, correct information is not available)
   - 2. Aachan Dikshitar
     - 1. Narayana Dikshitar
       - 1. Aachan Dikshitar
         - Suryanarayana Dikshitar
           - 1. Aachan Dikshitar
           - 2. Appayya Dikshitar
             - 1. Karattozhuva Suryanarayana Poundarkar
               - Subramanya Dikshitar *alias* Subba Dikshitar (He had 7 sons and 3 daughters) (Please see Appendix IV, tables 13 and 14) for his descendants
             - 2. Aachan Dikshitar
             - 3. Ayya Dikshitar
             - 4. Subramanya Dikshitar
           - 3. Sundara Dikshitar
       - 2. Nilakanta Dikshitar *alias* Ayya. (Minister of Tirumala Nayakan, Madurai)
       - 3. Chinnappayya Dikshitar
       - 4. Chandrakaladhana Dikshitar
       - 5. Adiradra Yajwa
     - 2. Appayya Dikshitar

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APPENDIX IV (*Table 13*)

Genealogical Table of Subramanya Dikshitar *Alias* Subba Dikshitar

(3 sons and 1 daughter by 1st wife and 4 sons and 2 daughters by 2nd wife)

By first wife

1. Kamakshi *alias* Kamakka W/o Subbaraya Sastrigal Karattozhuvu
2. Suryanarayana Yajwa
    1. Makuteswara Dikshitar
        - Kuppuswami Dikshitar
            - Balasubramania Iyer
                1. Suryanarayana Iyer
                    - Santhanam
                - Ramachandra Iyer
    2. Subbaraya Dikshitar
        - Sundara Dikshitar
            - Subramanya Sastrigal *alias* Chellappa
                1. Sundaresa Iyer
                    1. Suryanarayanan
                    2. Raghunadhan
                2. Ramanadha Sastri (adopted to 2nd son's family)
    3. Ganapati Dikshitar
        1. Viswanadha Dikshitar
            - Suryanarayana Dikshitar *alias* Duraiswamy
                - (1) Sundaramier
                    1. Ganapathi Subramanian
                    2. Chandrasekhara Iyer
                        1. Sundara Raman
                        2. Sivakumaran
                    3. Nataraja Iyer
                - (2) Ganapati Iyer
                    1. Nataraja Iyer
                    2. Varadaraja Iyer
                    3. Sivasubramanian
                    4. Venkatesan
                    5. Krishna Murthy
                    6. Narayana Murthy
                - (3) Ramalingier
                    1. Rama Mruthy
                    2. Sukavanam
                    3. Tyagarajan
                    4. Balasubramanian
                - (4) Sivaramakrishna Bhagavatar
        2. Subramania Dikshitar *alias* Subbanna Dikshitar
            1. Balasubramanian
            2. Ganapathi Iyer (No male children)
            3. Ramaswamy Iyer
    4. Annasami Dikshitar (No children)
    5. Ayya Dikshitar
        - Balasubramania Iyer
3. Ganapathi Ramaswamy Yajwa
4. Muttu Dikshitar

(By second wife)

5. Balambal W/o Seshadri Sastrigal Kohijiwadi
6. Nilakanta Dikshitar *alias* Indu Dikshitar
7. Yagna Dikshitar
8. Sundara Dikshitar
9. Sankaranarayana Dikshitar *alias* Kolinjivadi Narayana Dikshitar
10. Kasamma

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APPENDIX IV (*Table 14*)

Genealogical Table of Subramanya Dikshitar *Alias* Subba Dikshitar

(3 sons and 1 daughter by 1st wife and 4 sons and 3 daughters by 2nd wife)

By first wife | By second wife

1. Kamakshi *alias* Kamakka, W/o Subbaraya Sastrigal, Karattozhuvu
2. Suryanarayana Yajwa
3. Ganapathi Ramaswamy Yajwa
4. Muttu Dikshitar
   - 1. Subramani Dikshitar
     - Pranatharthihara Dikshitar
       - 1. Tyagaraja Dikshitar
         - 1. Subbratnam Iyer
           - Sree Ram
         - 2. Jayarama Iyer
         - 3. Nageshwaran
         - 4. Balasubra maniam
         - 5. Krishnan
         - 6. Viswanathan
         - 7. Anandan
       - 2. Nataraja Dikshitar
   - 2. Sivaswami Dikshitar
     - Ganapathi Ramaswamy Dikshitar
       - 1. Subramanya Sastrigal *alias* Chellappa
         - Ramanadha Sastri (by adoption)
           - 1. Subramanian
           - 2. Jothi
       - 2. Duraiswamy Dikshitar (No male child)
       - 3. Chandrasekhara Dikshitar (No male child)
5. Balambal W/o Seshadri Sastrigal Kalinjiwadi
6. Nilakanta Dikshitar *alias* 2nd Dikshitar
7. Yagna Dikshitar
8. Sundara Dikshitar
9. Sankaranarayana Dikshitar *alias* Kalinjivadi Narayana Dikshitar
10. Kasamma

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APPENDIX IV (*Table* 15)

GENEALOGICAL TABLE OF SUBRAMANYA DIKSHITAR *alias* SUBBA DIKSHITAR

(3 sons and 1 daughter by 1st wife and 4 sons and 2 daughters by second wife)

By first wife

- 1. Kamakshi *alias* Kamakka W/o. Subramanya Sastrigal Karattozhuvu
- 2. Suryanarayana Yajva
- 3. Ganapathi Ramaswamy Yajva.
- 4. Muthu Dikshitar
  - 1. Sivarama Dikshitar
    - 1. Ramanna Dikshitar
      - Sami Dikshitar
        - 1. Ramaiah
        - 2. Chellappa
    - 2. Kunjanna Dikshitar
      - 1. Sundaram Iyer.
        - 1. Pandyan
          - 1. Venkata Subramaiain
          - 2. Ratnam
          - 3. Subramanian
        - 2. Natarajan
        - 3 Ratnam.
        - 4. Subramanian
      - 2. Venkataramana Iyer.
      - 3. Ananda-Chandrasekhara Dikshita Siva.
        - 1. Ganapathi Subramanya Iyer
        - 2. Subbaratnam Iyer
          - Sivarkamani
          - Sivarama Krishnan
          - Sadasivam
        - 3. Sivasankara Iyer
        - 4. Siva Samban
        - 5. Venkatesan
    - 3. Appu Dikshitar
    - 4. Annasami Dikshitar
      - 1. Subramania Iyer
        - Sivarama Iyer
          - 1. Ganapathi Subramanian
          - 2. Subramanian
      - 2. Sivarma Iyer *alias* Mutthanna
        - 1. Sivarama Krishna Iyer
          - 1. Suryanarayanan
          - 2. Viswanadhan
          - 3. Sivakumaran
          - 4. Krishna Murthy
        - 2. Subramanya Iyer
          - 1. Chandra Mouli
          - 2. Krishna Murthy
        - 3. Radhakrishana Iyer
          - 1. Jaya Raman
          - 2. Muttu Krishnan
      - 3. Sundaresa Iyer
        - 1. Ramadurai
          - Balasubramanian
        - 2. Sankaranarayana Iyer
          - Nagarajan
        - 3. Jayarama Iyer
          - Sundara Rajan
          - Sankara Subramanian
        - 4. Chandrasekharan
    - 5. Ramaswami Dikshitar. (No children)
    - 6. Ayya Dikshitar (No children)
  - II. Subbiah Dikshitar
    - 1. Sami Dikshitar
      - 1. Subbaiah
      - 2. Sivarama Iyer
    - 2. Subbaraya Dikshitar
      - 1. Subramania Iyer.
      - 2. Muthuswami Iyer.
    - 3. Ramaswami Iyer
    - 4. Nilakanta Iyer

By second wife.

- 5. Balambal W/o. Seshadri Sastrigal Kolingjiwadi.
- 6. Nilakanta Dikshitar *alias* 2nd Dikshitar
- 7. Yagna Dikshitar
- 8. Sundara Dikshitar
- 9. Sankaranarayana Dikshitar *alias* Narayana Dikshitar
- 10. Kasamma

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APPENDIX IV (*Table 16*)

Genealogical table of Subramanya Dikshitar *alias* Subba Dikshitar

(3 Sons and 1 daughter by 1st wife and 4 sons and 2 daughters by 2nd wife)

- By first wife
  - 1
  - 2
  - 3
  - 4
- By second wife
  - 5
  - 6 Neelakanta Dikshitar alias Undu Dikshitar
    - 1. Vaiyakarana Kesari Chinnappa Sastrigal *alias* Suryanarayana Sastrigal
    - 2. Surbamanya Dikshitar
      - Nilakanta Dikshitar *alias* Ayya
        - 1. Suryanarayana Iyer
          - 1. Nilakanta Iyer
            - 1. Nagarajan
            - 2. Ganapathi Raman
            - 3. Venkita Krishnan
          - 2. Krishnamurthi
            - Balasubramanian
        - 2. Subramania Iyer
          - 1. Neelakanta Iyer
            - 1. Ramasubramanian
            - 2. Balakrishnan
            - 3. Chandrasekharan
            - 4. Swaminathan *alias* Ramavi
            - 5. Kumar Sivaramakrishna
          - 2. Surayanaranyana Iyer
            - 1. Subramanian
            - 2. Venkataramanan *alias* Babu
        - 3. Nataraja Iyer
    - 3. Sivaswami Dikshitar
      - 1. Sivasubramanya Sastrigal *alias* Muthuswami Sastrigal
        - 1. Nilakanta Iyer
        - 2. Sundara Murthy Iyer
        - 3. Chandrakaladhara Iyer
          - 1. Sadasivan *alias* Chellappa
          - 2. Suryanarayana
      - 2. Ayyasami Sastrigal
        - 1. Sadasiva Iyer
        - 2. Suryanarayana Iyer
          - 1. Sayi Nilakantan
          - 2. Siva Subramanian
          - 3. Ramanathan
    - 4. Ganapathi Dikshitar, *alias* Chinna Ramanna Dikshitar
      - 1. Margabhandhu Dikshitar (No children)
      - 2. Ayyasami Sastrigal
        - 1. Surayanarayana Iyer
        - 2. Ganapathi Rama Iyer
          - 1. Subramanian
          - 2. Ravindran
        - 3. Subramania Iyer
          - 1. Jyoti Sankar
          - 2. Vidyasankar
      - 3. Subramanya Sastrigal (No male child)
  - 7
  - 8
  - 9
  - 10

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APPENDIX IV *(Table 17)*

GENEALOGICAL TABLE OF SUBRAMANYA DIKSHITAR *alias* SUBBA DIKSHITAR

(3 sons and 1 daughter by 1st wife and 4 sons and 2 daughters by 2nd wife)

By First Wife.

- 1. Kamakshi alias Kamakka W/o. Subramanya Sastrigal Karattozhuvu.
- 2. Suryanarayana Yajva.
- 3. Ganapathi Ramaswamy Yajva.

By Second Wife

- 4. Muttu Dikshitar
- 5. Balambal W/o. Seshadri Sastrigal Kolinjivadi
- 6. Nilakanta Dikshitar. alias Undu Dikshitar
    - 1. Vaiyakarana Kesari Chinnappa Sastrigal, *alias* Suryanarayana Sastrigal
        - (a) 1. Nilakantan alias Sumanna.
        - (b) 2. Subramania Sastrigal.
            - 1. Nilakantan alias Ayya.
            - 2. Sivaswami.
            - 3. Ramanatha Iyer
        - (c) 3. Ganapathi Sastrigal
            - 1. Viswanadha Sastrigal.
                - 1. Suryanarayana Sarma.
                    - 1. Viswanathan.
                    - 2. Ganapathi Ramasubramanian.
                    - 3. Vaiyanathan.
                - 2. Ganapathi Iyer (adopted by his sister)
            - 2. Nilakanta Sastrigal alias Annasanu.
                - Suryanarayana Iyer alias Rajappa
                    - Subramanian alias Sekharan
                    - Srinivasan.
            - 3. Sundara Sastrigal
                - 1. Jayarama Iyer.
                - 2. Suryanarayana Iyer.
                - 3. Chandrasekhara Iyer.
                    - Ganapathiraman.
            - 4. Sivaramakrishna Iyer.
                - Ganapathi Ramakrishnan.
            - 5. Subramanya Iyer alias Appanna.
                - 1. Ganesarathanam alias Ganapathi
                - 2. Suryanarayanan alias Narayananesan
                - 3. Sivaswami
                - 4. Sivarama Krishnan.
        - (d) 4. Sankara Sastrigal
            - 1. Chandrasekhara Sarma.
                - 1. Lakshmana Sarma.
                - 2. Chinnappa.
            - 2. Subbaraman.
            - Sivarama Iyer
                - 1. Narayana Iyer.
                    - Suryanarayana.
                - 2. Venkatarama Iyer
        - (e) 5. Sundara Sastrigal.
            - Suryanarayana Iyer alias Rajamani.
        - (f) 6. Sivaramakrishna Sarma,
            - 1. Suryanarayana Sarma
                - 1. C.S. Venkatasubramanya Iyer
                - 2. Kalyana Sundaram
                - 3. Sivarama Krishnan
            - 2. Kalyana Sundaram.
    - 2. Subramanya Dikshitar.
    - 3. Sivaswami Dikshitar.
    - 4. Ganapathi Dikshitar alias Chinna Ramana Dikshitar
- 7. Yagna Dikshitar
- 8. Sundara Dikshitar
- 9. Sunkaranarayana Dikshitar alias Kolinjivadi Narayana Dikshitar.
- 10. Kasamam

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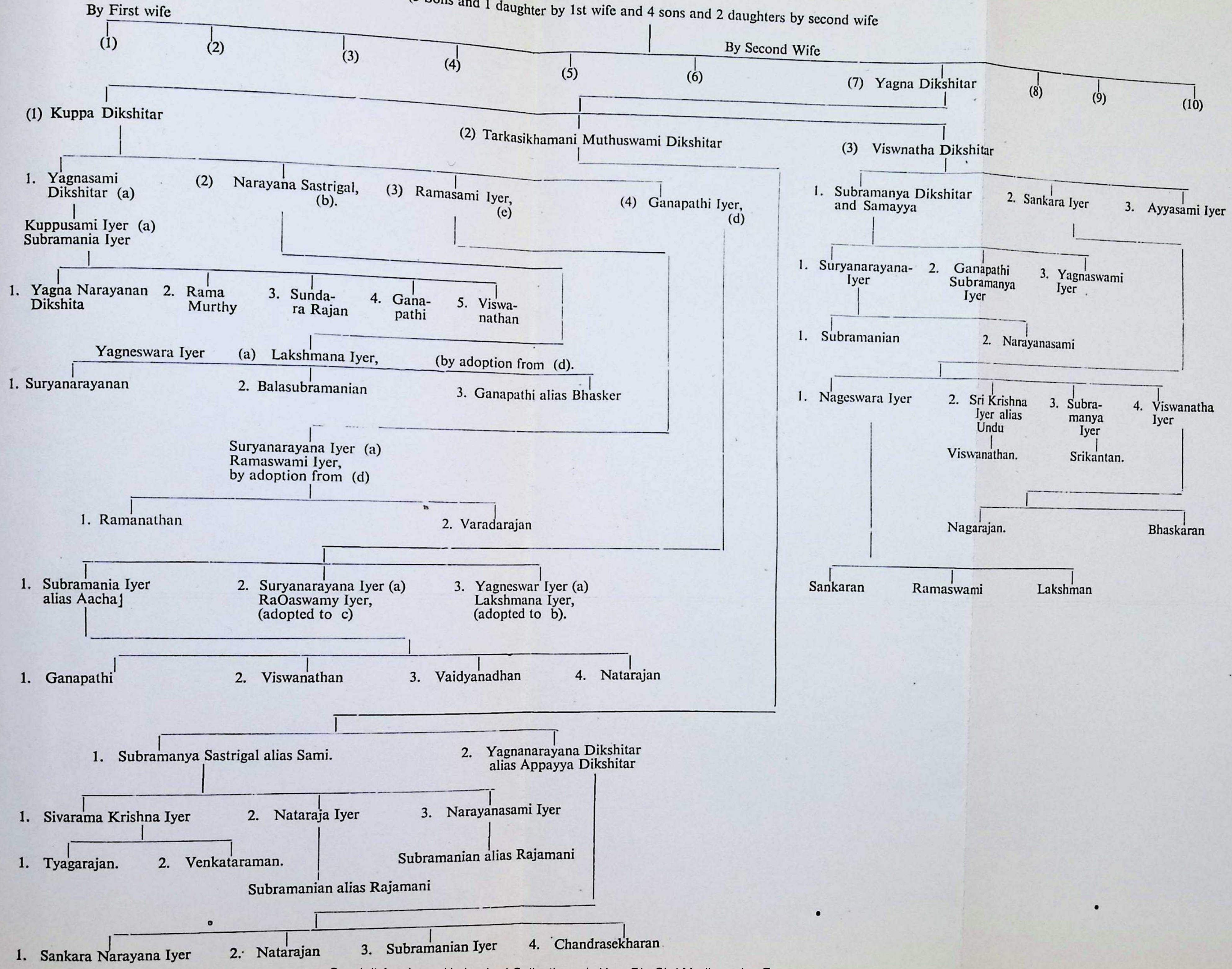
APPENDIX IV (*Table* 18)

GENEOLOGICAL TABLE OF SUBRAMANYAM DIKSHITAR *alias* SUBBA DIKSHITAR

(3 Sons and 1 daughter by 1st wife and 4 sons and 2 daughters by second wife



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APPENDIX IV (*Table 19*)

GENEALOGICAL TABLE OF SUBRAMANYA DIKSHITAR *alias* SUBBA DIKSHITAR

(3 Sons and 1 daughter by 1st wife and 4 sons and 2 daughters by 2nd wife)

- By 1st Wife.
  - (1)
  - (2)
  - (3)
  - (4)
  - (5)
- By 2nd Wife
  - (6)
  - (7)
  - (8) Sundara Dikshitar.
    - Subbarama Dikshitar
      - 1. Sundarasami Dikshitar.
        - 1. Sivaramakrishna Iyer.
          - 1. Ramaswamy
          - 2. Subramanian.
          - 3. Venkatakrishnan.
        - 2. Subramanya Iyer.
          - 1. Rama Ratnam.
          - 2. Venkata Raman.
          - 3. Pasupati.
      - 2. Raghupati Sastrigal.
        - 1. Ramaswamy Iyer,
          - Subramanian.
        - 2. Krishna Murthy.
        - 3. Sundara Murthy Iyer,
          - Subramanian.
        - 4. Seetharama Iyer.
          - 1. Narayanan.
          - 2. Subramanian.
          - 3. Dass.
          - 4. Kumar.
          - 4. Chandrasekharan.
      - 3. Ananthanarayana Dikshitar
        - 1. Subbarama Iyer alias Ramayya.
          - 1. Nagarajan.
          - 2. Subramanian.
        - 2. Sivaramakrishna Iyer alias Chellappa.
          - 1. Ananthanarayanan,
          - 2. Krishnan.
          - 3. Santhanagopala Krishnan.
        - 3. Subramanya Iyer,
          - 1. Sundara Rajan.
          - 2. Venkata Krishnan
  - (9)
  - (10)

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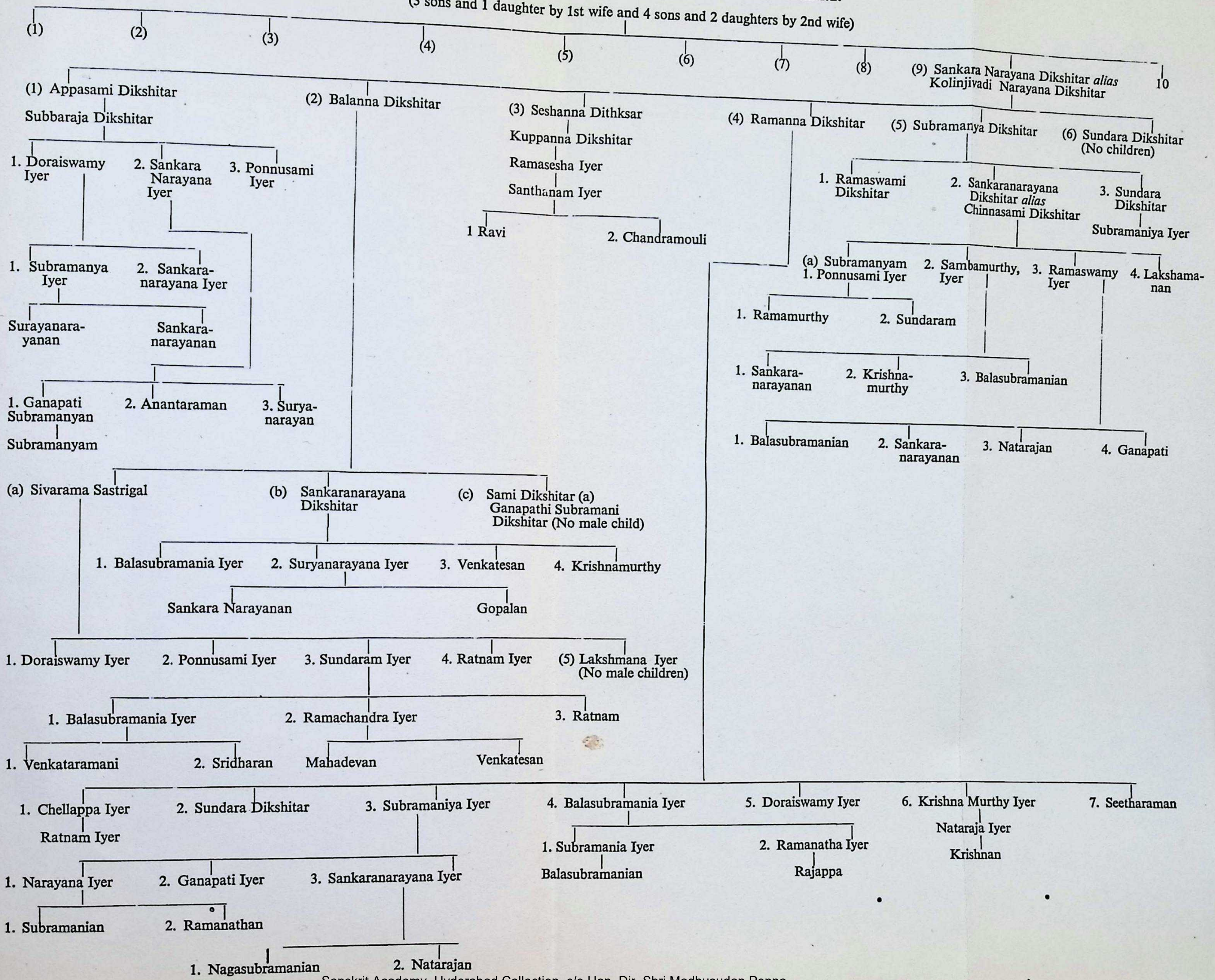
APPENDIX IV *(Table 20)*

GENEALOGICAL TABLE OF SUBRAMANYA DIKSHITAR *alias* SUBBA DIKSHITAR

(3 sons and 1 daughter by 1st wife and 4 sons and 2 daughters by 2nd wife)



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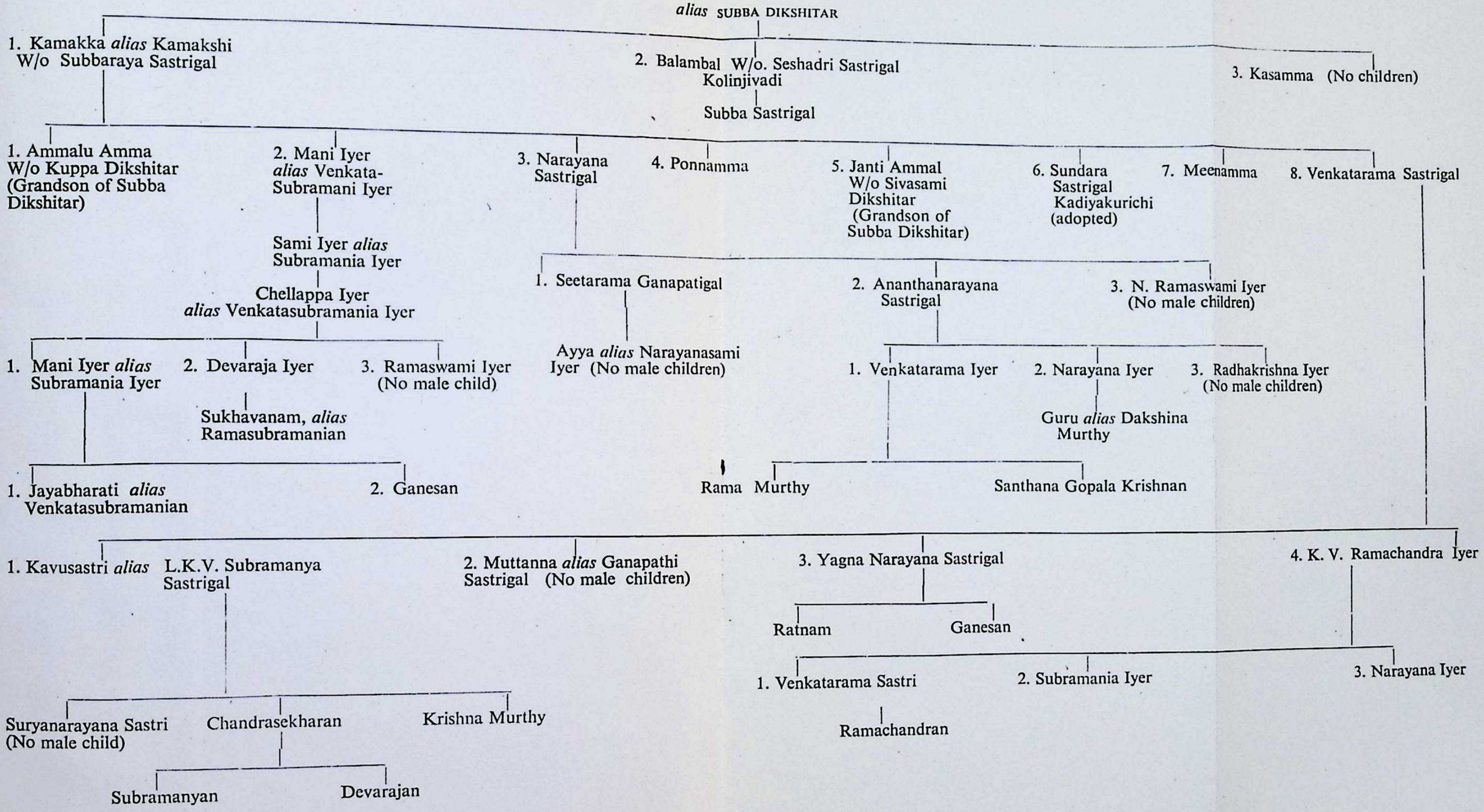
APPENDIX IV (*Table 21*)

GENEALOGICAL TABLE OF THE DAUGHTERS OF SUBRAMANYA DIKSHITAR *alias* SUBBA DIKSHITAR



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APPENDIX IV (*Table 22*)

VENKATESWARA SASTRIGAL

- 1. Ramasastrigal *alias* Ramaswami Sastrigal (first disciple of Suryanarayana Powndarikar)
  - Appa Sastrigal *alias* Seshadri Sastrigal 1st wife Balambal, Second daughter of Karattozhuvu Subba Dikshitar
    - 1. Subba Sastrigal
      - 1. Parvathi W/o Seshanna Dikshitar (Grandson of Subba Dikshitar).
      - 2. Sami Sastrigal
        - By 1st wife
          - 1. C.S. Subbavatna Sastrigal
            - C.S. Seshadrinadha Sastry
              - 1. C.S. Sethuganapathi Subramanian
              - 2. Chandra Mouliswaran
        - By 2nd wife
          - 2. C. S. Krishnaswami Sarma
            - 1. Ganapathi Subramanian
            - 2. Chandrasekharan
      - 3. Meenakshi W/o Ganapathi Sastrigal (Grandson of Subba Dikshitar's fourth son)
      - 4. Shankaranarayana Sastrigal
        - 1. K.R. Subramanya Iyer
          - Ganapathi Venkataraman
        - 2. K.R. Pattabhi Rama Iyer
          - 1. Ramaswami
          - 2. Venkatesan
          - 3. Ganapathi
        - 3. K.R. Sankara Iyer
          - Ramaswami
          - Subramanian
          - Venkatakrishnan
          - Chandrsekharan
      - 5. C.S. Ramaswami Iyer
    - 2. Ramasastrigal
      - 1. Janaka Puttivar Sesha Sastrigal
        - Annasani (No children)
      - C.R. Subramania Iyer (Adopted son)
        - Ramaswami
- 2. Balu Sastrigal *alias* Balasubramanya Sastrigal (No male children)
  - Daughter Chellamma *alias* Janaki Amma W/o Narayana Dikshitar (7th son of Subba Dikshitar) By Balambal 2nd wife

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APPENDIX V (*Table 23*)

Family tree preserved in the family of Dr. C.R. Ramaswami Iyer

- Vakshastala Acharya Dikshitar
  - Rangaraja Dikshita
    - Srimad Appayya Dikshithendra
    - Achan Dikshita
      - Narayana Dikshita
        - Chinna Appayya Dikshita
        - Sri Nilakanta Dikshita
        - Athiratrayagna Dikshita
          - Krishna Dikshita
          - Narayana Dikshita
            - Seshachala Dikshita
              - Srinivasa Dikshita
                - Subba Dikshita
                  - Sitharama Dikshita
                  - Pancharathna Dikshita
                    - Narayanaswamy (Adopted)
                    - Subramanian
                  - Krishnaswamy Dikshita
                - Ayya Dikshita
                  - Sri Rama Dikshita (No male issue)
                  - Janakirama Dikshita
                    - Veeraraghavan
                    - Narayanan
                  - Venkatrama Dikshita (No male issue)
                  - Ramachandra Dikshita
                  - Kalyana Dikshita
                - Ramaswamy Dikshita
                  - Pattabhi Dikshita
                    - Dr. C.P. Ramaswamy Iyer
                      - C. R. Pattabhi Raman *alias* Nagarajan
                      - Venkatsubban
                      - Sundaram
                  - Srinivasa Dikshita
                - Appakutti Dikshita (Adopted)
              - Krishnavasu Dikshita
                - Appakutti Dikshita (Adopted)
                  - Narayanaswami Dikshita (Adopted)
          - Vasudeva Dikshita
            - Ayya Dikshita
              - Venkatrama Dikshita
                - Krishnaswamy Dikshita
                - Subramania Dikshita
                  - Venkatrama Dikshita
                    - Vasudeva Dikshita
                  - Vasudeva Dikshita
              - Sami Dikshita
        - Chandrakala vadamsa Dikshita
        - Achan Dikshita

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The Academy is currently led by Director Shri Madhushan Penna.

His CV:

Prof. Penna madhusudan,

Director Sanskrit Academy, Hyderabad

Areas of interest

Yoga shastra, nyaya, yoga and vedanta philosophy.

Works

3 mahakavyas, 10 laghukavyas, 30 translations and 140 edited books

Sahitya Academy Awardee for Mahakavya on Gulabrao Maharaj.

Translated the Marathi Jnaneshwari in 9000 Sanskrit shlokas.

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Honours

Honorary D.Litt by National Sanskrit University, Tirupati AP. for his unique contribution in Indian Philosophy.

-Vachaspati

-Yoga Ratna

-Shastra nidhi

-Utkrisht Sanskrit Pandit

-Yajna Surabhi

-Shastri (Karavir Peeth)

-Shastra Ratnakara

Awards

- Sahitya Academy award

- Maharashtra govt sadhana award

- Pt. Satvalekar award

- Pt. Latkar shastri award

- Pt. Ghatate award

- Somnath Trust Award with Gold Medal and title of Best Scholar

- Sribhashyam national award

and many other.

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